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JOHANN HEINRICH BUTTSTEDT

AND THE ORGELCHORAL

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TABLE OF CONTENTS

CHAPTER I: BIOGRAPHICAL INTRODUCTION TO JOHANN HEINRICH BUTTSTEDT 1

CHAPTER II: THE ORGELCHORAL FROM THE LATIN ORGAN HYMN TO J. H. BUTTSTEDT 5

CHAPTER III: THE ORGELWERKE OF JOHANN HEINRICH BUTTSTEDT 34

NOTES 40

SOURCES CONSULTED 44

MUSICAL APPENDIX 46

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CHAPTER I

BIOGRAPHICAL INTRODUCTION TO JOHANN HEINRICH BUTTSTEDT

J. Heinrich Buttstedt was born in Bindersleben, near Erfurt, on April 25, 1666.[1] He came from a family of priests, teachers and musicians. The family was related to the Bachs through the Lämmerhirt family (J. S. Bach's mother was a Lämmerhirt from Erfurt).[2] Buttstedt's father, also named Johann Heinrich, studied at the University in Erfurt and was a priest in Bindersleben from 1664 to his death in 1702. The younger J. H. Buttstedt was the oldest of three brothers. He studied at the Ratsgymnasium in Erfurt from 1681 to 1684.

At the age of eighteen, in 1684, Buttstedt left school and became the organist at the Reglerkirche in Erfurt and teacher at the adjoining school. He was one of Johann Pachelbel's private students,[3] but their relationship soon grew to be more intimate than that of mere student-teacher. They worked together in Erfurt from 1678 to 1690 and assembled around themselves a large student following. In 1687 Buttstedt became organist and teacher at the Kauffmannskirche and school in Erfurt. On July 12th of the same year, he married Martha Lämmerhirt. During the years 1688 to 1704 they had ten children.

When, in 1690, Pachelbel left Erfurt, Nicolaus Vetter took over his post as organist at the Predigerkirche for a short

time. Buttstedt then acquired the position in 1691. One of his sons, Johann Laurentius, together with Jakob Adlung, a relative, took over Buttstedt's job as organist at the Predigerkirche when he died on December 1, 1727.

Although Buttstedt had worked at the Predigerkirche for thirty-six years, he had also achieved the highest position available as the organist at a cathedral in Erfurt (possibly St. Severi). During his lifetime, he composed numerous organ works, including thirt-six chorale preludes. He also wrote five Masses, a book of keyboard pieces (Musikalische Clavier-Kunst, 1713, 1716), some fugues and a canzonet.[4] He prided himself on his double profession as organist and composer. As is true with many organists, he worked for both the Lutheran church and the Roman Catholic church, for whom the Masses were written.

An important event of Buttstedt's life was his heroic battle with the clever and well-read Johann Mattheson. The controversy was over the writing of cantatas for church music, a practice which began around 1700 with the cantata texts of Erdmann Neumeister. He was an ecclesiast, but he did not believe that the use of cantatas in the church was sacrilegious. He argued that in the past secular forms, such as secular and often profane songs and instrumental music, were adopted for church use. Although the church forbade the expression of individual emotions,[5] it had already accepted the secular recitative and arioso forms.

Verbal war broke out between those factions who were opposed to cantatas and those who were for the new style. The

former included the Pietists, musicians of the old school, of which Buttstedt was one, and most laymen. The major proponents for the cantata were Mattheson, Motz and Tilgner. They used the arguments which Neumeister had already stated. They also added the idea that the secular cantata could be changed into sacred by the use of religious verse, not necessarily from the Bible, and by dedicating the cantatas to the service of God. They further pointed out that even the da capo form was suggested in Psalm viii, which repeats the first verse at the end.[6]

In 1713 Mattheson wrote his first musical writing, Das neueröffnete Orchestre, which spurred Buttstedt on to write his well-known polemical work, Ut Mi Sol, Re Fa La, Tota Musica et Harmonica Aeterna in Erfurt, 1716. Buttstedt writes in the work that no judicious musician could deny church music's intrinsic identity, nay, that

> all sorts of singable stuff was brought into the church, and the gayer and more dance-like it was, the better it pleased, so that sometimes for a very little more the men would join hands with the women and dance among the chairs, as sometimes at a wedding they would go over tables and benches.[7]

Mattheson replied that indeed it would be bad if no distinction were made in the writing of a secular and sacred cantata. He also hoped that no poor musician would be writing cantatas. Tilgner added that sacred cantatas should remain plain and devotional. To help differentiate between the two kinds of cantatas it was obligatory to add the organ, a church associated instrument.

Buttstedt was afraid that secular, theatrical music would invade church music, so he fought hopelessly against Mattheson

and the immoral trumpery in the church. Buttstedt not only wanted to defend the old practice, but he also wanted to show the proper way to true music. Despite the lingering argument, church cantatas gained wide-spread favor.

The controversy with Mattheson brought Buttstedt into unwanted and annoying public notice.[8] The controversy also included solmization, the system for designating the degrees of the scale by syllables instead of letters.[9] Mattheson opposed this, while Buttstedt supported the older practice, as can be seen in the title of his polemical work, Ut Mi Sol. The conservatism revealed in Buttstedt over cantatas was also shown in his adherence to solmization. He wrote two treatises on the subject.[10] He wanted solmization used only for vocal music, not instrumental. The more liberal Mattheson did not want it used at all. The conservative trends in Buttstedt's polemical writings and in his compositional techniques, which will be discussed later, were due to the influence of the older Pachelbel and to the Middle German life style.

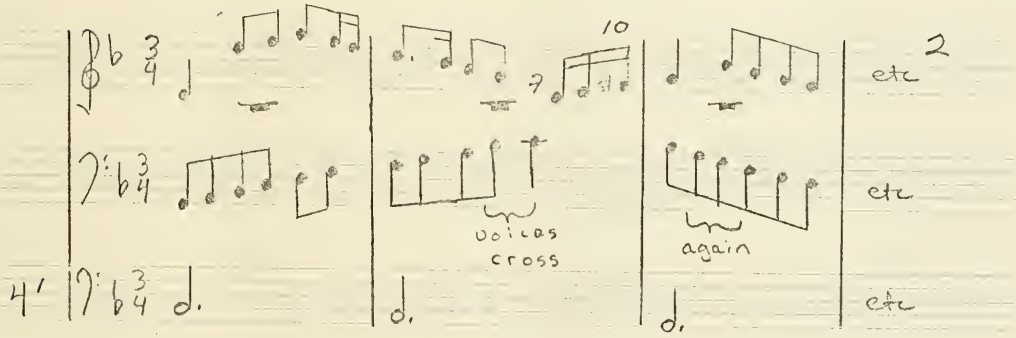
CHAPTER II

THE ORGELCHORAL FROM THE LATIN ORGAN HYMN TO J. H. BUTTSTEDT

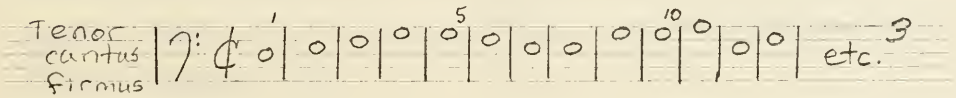
The chorale prelude, choralvorspiel, grew out of the Latin organ hymn and the love that the German people had for singing the chorales and hearing them played on the organ. The true chorale prelude is a single setting, one verse, of a chorale, usually in two, three, or four voices. The chorale was also used as a basis for other forms, such as the fugue, toccata, fantasy and variation. The development of the form of the chorale prelude will be the topic of discussion. Certain works of Arnolt Schlick (c. 1460-c. 1517), Antonio de Cabezon (c. 1510-1566), Girolamo Cavazzoni (1520-?), Jean Titelouze (1563-1633), Jan Pieterszoon Sweelinck (1562-1621), Samuel Scheidt (1587-1654), Heinrich Scheidemann (1595-1663), Franz Tunder (1614-1667), Dietrich Buxtehude (1637-1707), and Johann Pachelbel (1653-1706) will be studied as examples of the development of the chorale prelude form.

The early instrumental music grew out of the Renaissance vocal style, following the established "rules" of voice leading and controlled dissonance. Instrumental music eventually began to demand more virtuosity and the use of less controlled dissonances and "forbidden" leaps. The organ hymn developed as

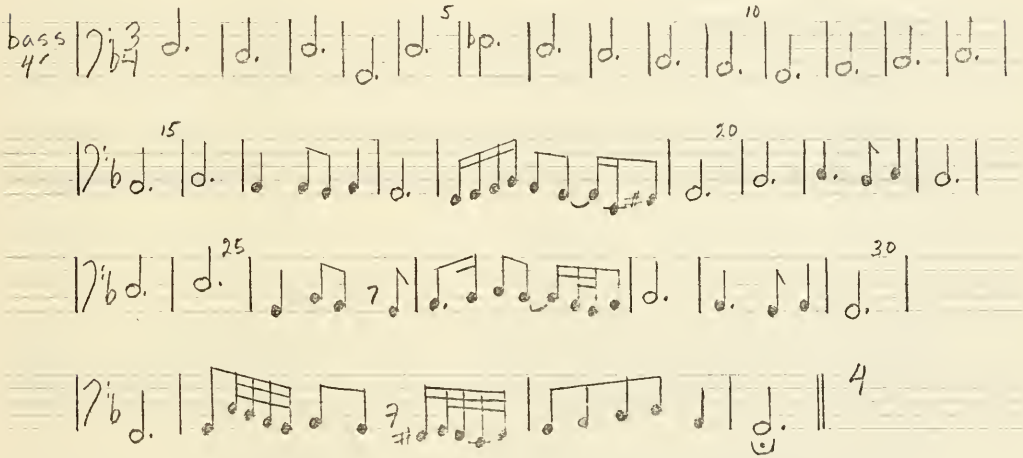
a substitute for plainsong,[1] and was usually played in alternation technique. In this technique the organ would usually play the odd numbered verses while the choir or congregation would sing the intervening verses unaccompanied. An example of this is Schlick's "Salve Regina," a hymn in the dorian mode. The most common procedure was to have the hymn tune cantus firmus in the tenor line with contrapuntal lines above and below it. Unlike the future Baroque style, the contrapuntal lines often crossed the cantus firmus line.



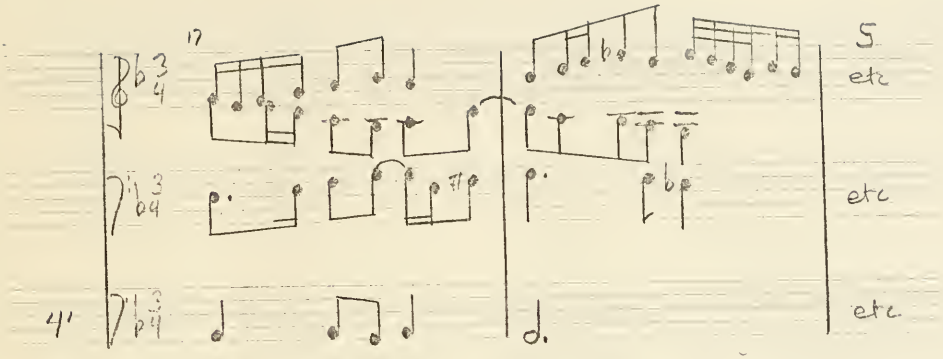
There were a few different methods of treating the cantus firmus. The first was to have the cantus firmus in long notes of equal value with no break between the phrases, for example "Gaude Dei Genitrix" from "Hommage à L'Empereur Charles-Quint."



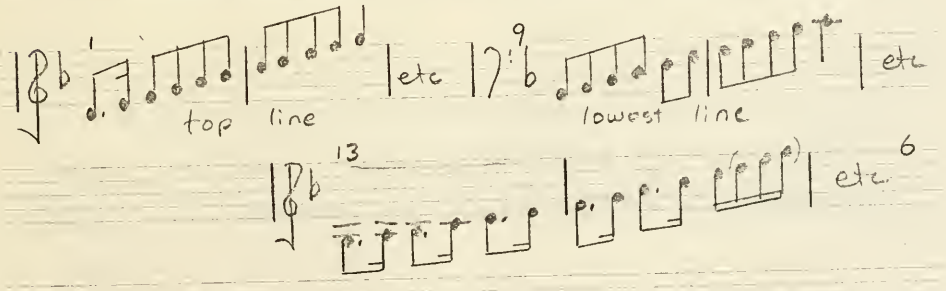
Another procedure was to have the long notes, but with a break produced by one or more devices. The break could be brought about by a rest between phrases, a slight melodic embellishment, a sudden change of note values for a measure, a change by placing the cantus firmus in a different voice, or by the complete omission of the line for a section. This style can be seen in the first verse of "Salve Regina" beginning at measure seventeen and continuing off and on until the end of the piece. The cadential embellishment is particularly notable.



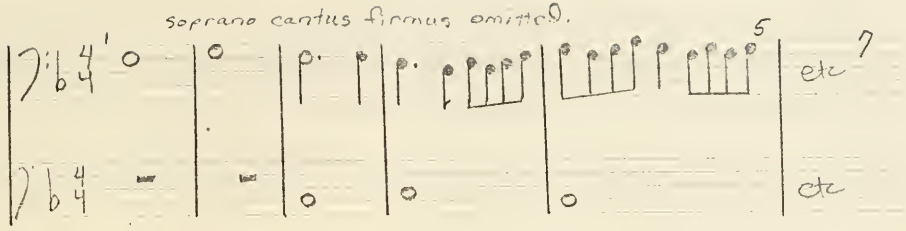
Schlick's treatment of the lines against the cantus firmus is representative of the Renaissance style. The upper voice is generally more florid than the other lines, nonetheless, the overall effect of the lines is vocal. The following example is from the same work.



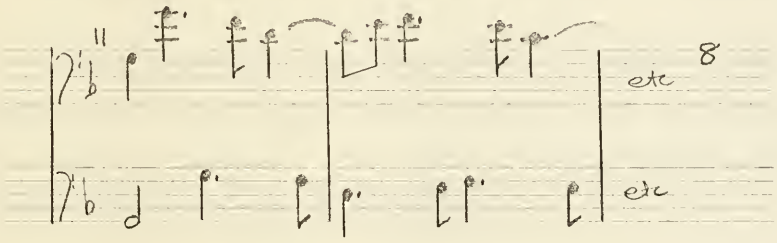
An interesting procedure, which he uses in the first verse of "Salve Regina," is to have the contrapuntal lines enter using the same figure. In this case the three lines come in using the same ascending, stepwise motion, but in slightly different rhythms.



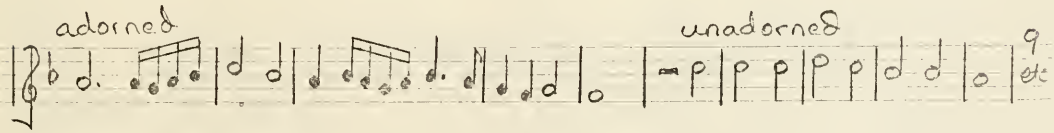
In verse five, Schlick uses a procedure that is very common later on. The imitative entrance of the two contrapuntal lines indicates an early stage of fugal entrances. The use of a soprano cantus firmus is also unusual for the Renaissance.



Throughout the work, the two lower lines have free counterpoint, but the lines are related to each other. For instance, in measures eleven to thirteen they are in exact imitation.

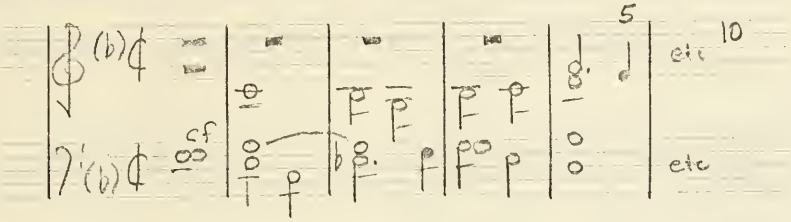


Schlick not only set Latin hymns to music, but also a German devotional song. In his "Maria zart" the melody is again in the soprano, but it is a mixture of adorned and unadorned cantus firmus.

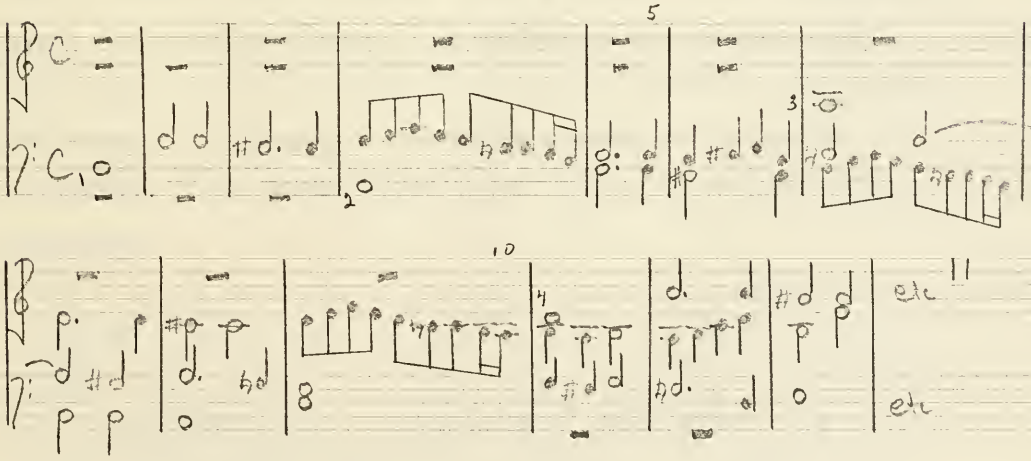


The ornamentation of the melody also becomes a feature in the Baroque.

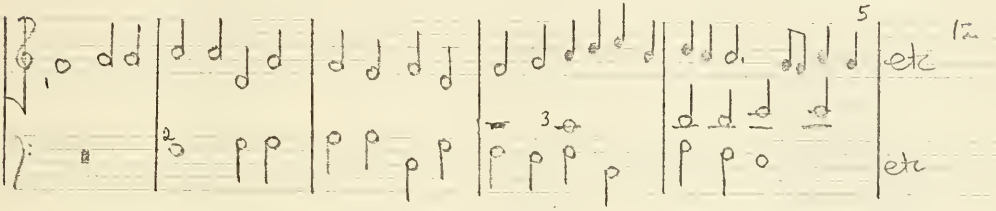
The works of Antonio de Cabezon remain basically in the Renaissance style. He uses uninterrupted cantus firmus, modal harmony and vocal treatment of the musical lines. In the first five measures of "Sacris Solemnis II" the contrapuntal lines are used in imitation.



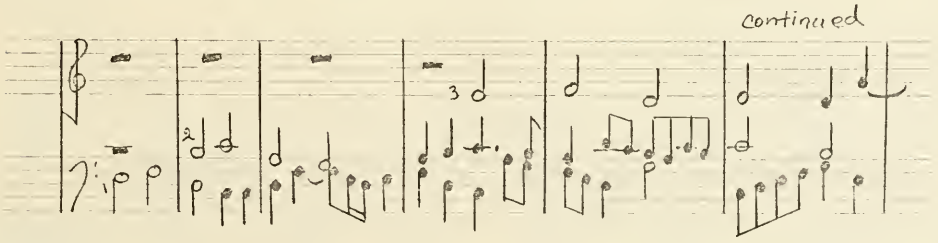
In his "Cuarto Intermedio para les kyries de Segundo Tono" he foreshadows not so much the chorale prelude, but rather the chorale fugue or fantasia. He treats the first phrase of the embellished cantus firmus in imitation.

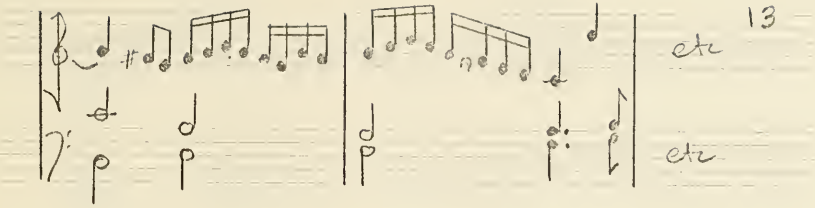


The works of Girolamo Cavazzoni also usually depict the continuation of the Renaissance style. His harmonies are modal and he adopts vocal forms to instrumental music. In the treatment of a cantus firmus, for instance, he adopts the procedures of the Renaissance Motet. In "Deposuit, a tres voci" from the "Magnificat primi toni" the rhythmic movement and treatment of the imitations are representative of this style.



There are some examples, though, where Cavazzoni foreshadows the early Baroque. The early Baroque Motet style, which is used in some chorale preludes, adds a break in the contrapuntal lines by a solo coloratura. He sometimes has a mixture of Renaissance and early Baroque styles, for, although the harmony is phrygian, the soprano coloratura passage in "Tu solus altissimus" from "Missa Apostolorum" shows the melodic ornamentation.

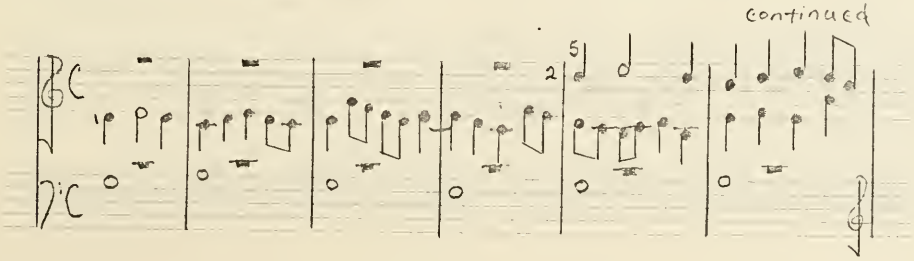


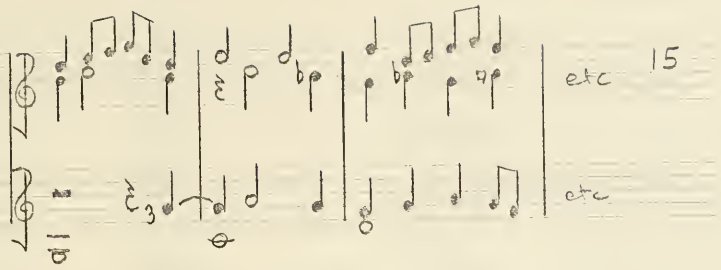


Cavazzoni's note values are, in general, faster that Cabezon's, which illustrates another trend toward the Baroque.

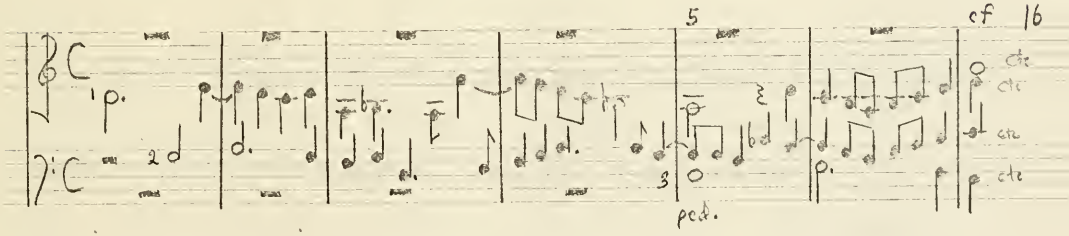
The style of the sixteenth century Latin organ hymn ended with Jean Titelouze. His treatment of form in the organ work is typical of the early Baroque, but he clings to the Renaissance contrapuntal techniques and modality. "Veni Creator" of the volume "Hymnes de l'Eglise" (1623) has four versets and thus shows the relationship of his works to the early Baroque chorale variation, more than to the single verse chorale prelude. In the first verse the cantus firmus is uninterrupted,

while the other three voices use the melodic material in imitation.

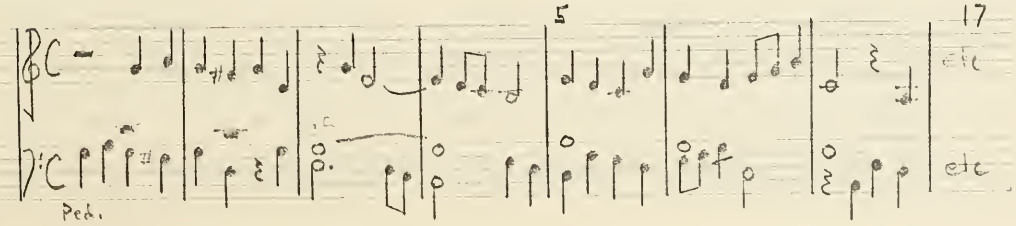




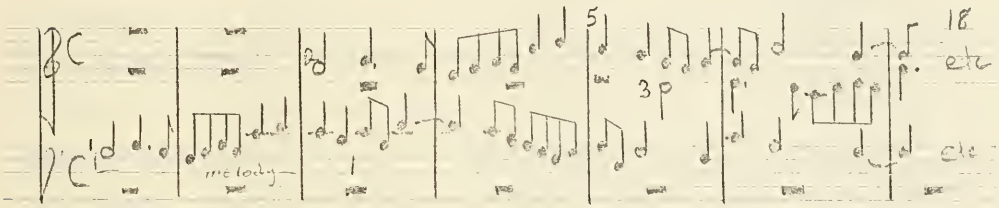
The second verse exemplifies the technique of fore-imitation; that of presenting the melody in imitation before the entrance of the cantus firmus. The fact that Titelouze uses fore-imitation only for the first phrase shows his tie more to the Renaissance than to the Baroque, where each phrase often comes to a cadence before the next series of imitations takes place.



Verse three makes use of a strict canon in two voices with the cantus firmus in the tenor. Already at this point the contrapuntal lines do not cross the cantus firmus, although they often have the same note.



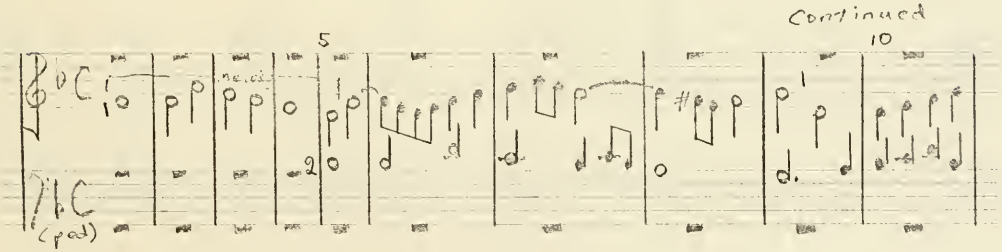
In verses one to three Titelouze has had an unadorned cantus firmus. He treats verse four in Motet style, without long-note cantus firmus. When he uses melodic figuration, it is only for the purpose of figural imitation, as in this verse. He has more rhythmic variety than the Renaissance style of Cavazzoni, but he does not break into the coloratura that is favored by the German colorists. Omitted from the following example is the pedal entrance, but it, too, comes in imitatively.

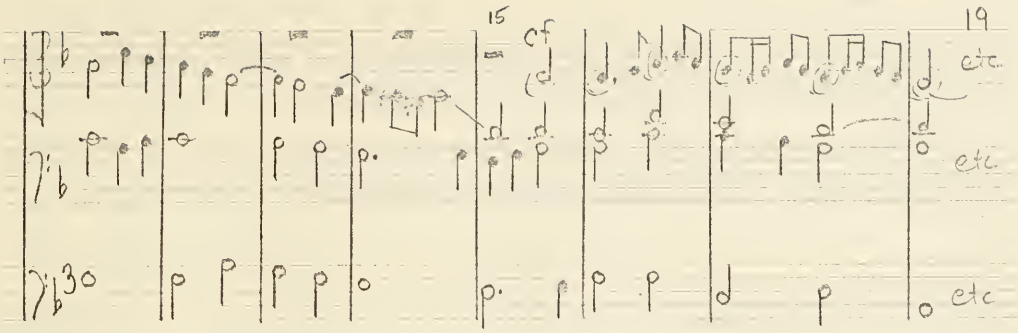


Jan Pieterszoon Sweelinck has been considered the "founder" of German organ music, although he himself was Dutch. His music is made up of English, Dutch and German elements. He uses instrumental figurations to a great degree. The typical figurations include a tremolo of broken thirds, triadic leaps, broken chords, wide melodic leaps, rapid scale passages, and the rhythmic figures: and . These figurations add variety, whether they are in the cantus firmus or in the contrapuntal lines. Sweelinck uses ornamentation in the cantus firmus as a tool for expressing the emotional content of each phrase, while still maintaining the tonal and rhythmic positions of the notes of the melody. This is different from the later Baroque practice of expressing the emotion of the

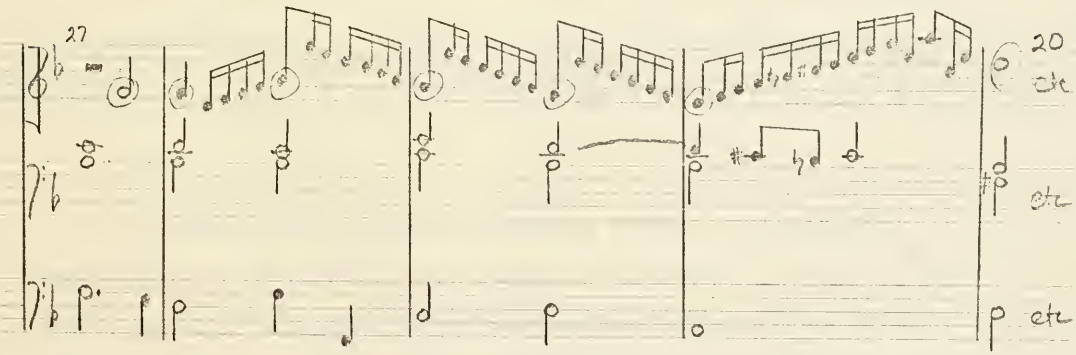
whole piece. Sweelinck's technique of using many different patterns of figurations is also different from the later Baroque, where only one or two motives are used throughout a work. Also later on, the figures provide the rhythmic drive to the counterpoint, while Sweelinck generally uses them in the lighter homophonic or lightly contrapuntal passages.

Sweelinck did not compose chorale preludes per se, but rather, he composed chorale variations. There is little difference in the treatment of each variation from the treatment of a true chorale prelude. The only difference is that there are more settings of the chorale tune in a set of variations. Sweelinck uses the forms of treatment which have already been mentioned. His Motet style is neither wholly Renaissance nor Baroque. In the second variation of "Herr Christ, der einig Gott's Sohn" he uses successive points of imitation only for the first phrase of the chorale, with the soprano cantus firmus entering with an ornamented version.



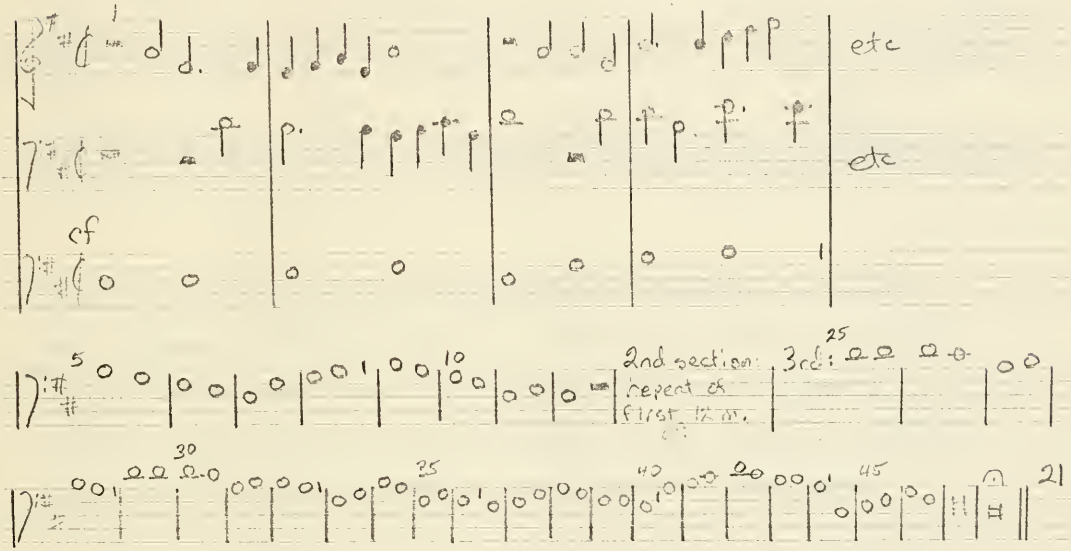


Sweelinck also breaks into homophonic movement while the soprano has coloratura passages. The emotional content of the first phrase of the chorale is expressed in the soprano coloratura, while still retaining the original melody. The movement of the voices, especially the cantus firmus, is now thouroughly instrumental.

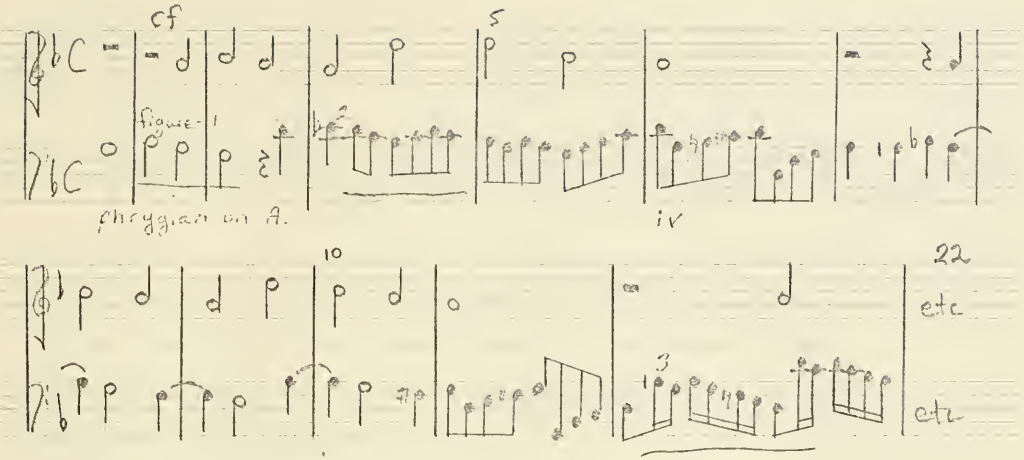


The closest Sweelinck comes to using uninterrupted cantus firmus is his setting of "O Mensch, bewein dein Sünde gross." The only break in the line is two half-measure rests at the end

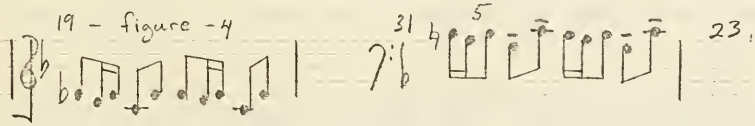
of the first phrase and at the end of the repetition of the first phrase. This is an example of his preference for dividing his works into sections, shown by the cantus firmus repetition. He uses a strict two-part canonic counterpoint above the cantus firmus. The repeated first phrase has a different canon over the bass than the opening phrase.



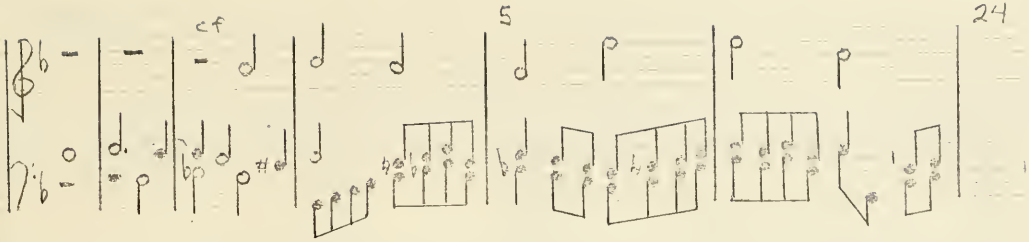
An example of interrupted cantus firmus is the first variation of "Ach Gott, vom Himmel sieh darein." It is a two-voice work, a bicinium, with the cantus firmus in the soprano line. Although there is no ornamentation of the melody, there are rests between phrases and the note values are not all the same. (example on the next page)



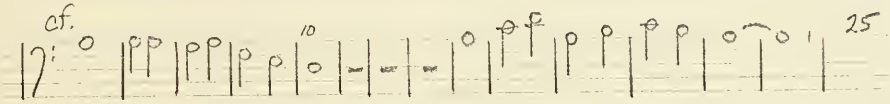
This chorale variation also demonstrates Sweelinck's use of many different rhythmic motives. Rather than having the same motivic drive throughout the work, he uses five different motives. Three motives are underlined in the previous example, while the following two motives occur later in the piece.



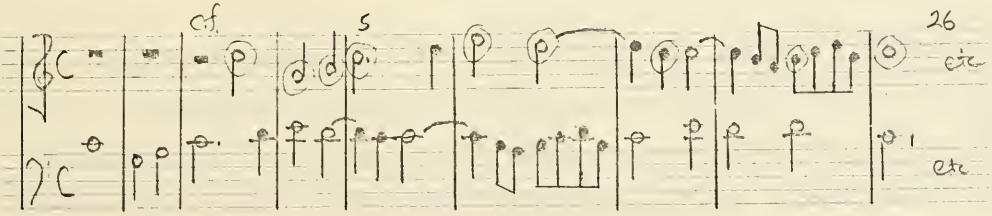
Sweelinck uses many other procedures, including fore-imitation. In the second verse of "Ach Gott" he has imitation only before the first phrase. This variation is also an example of tricinium, where the two contrapuntal lines are based on free contrapuntal development. In this example, their independence occurs after the initial imitation.



Another method of chorale treatment is to retain exactly the original rhythm of the chorale tune in the cantus firmus. Sweelinck's first variation of "Durch Adams Fall ist ganz verderbt" is one example of this.

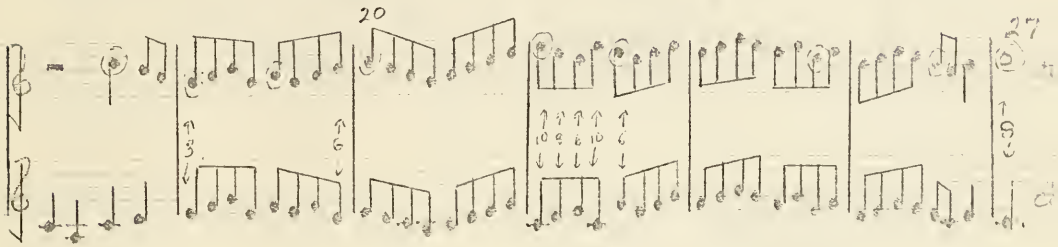


Sweelinck does not always use one form of treatment throughout a work. In his bicinium setting of "Allein zu dir, Herr Jesu Christ" he uses strict canon for the first phrase.

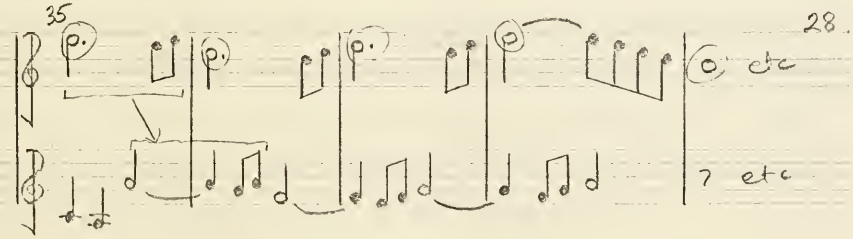


Nine measures later, he repeats the phrase first used in canon in a rhythmic figure of running notes, which are mostly

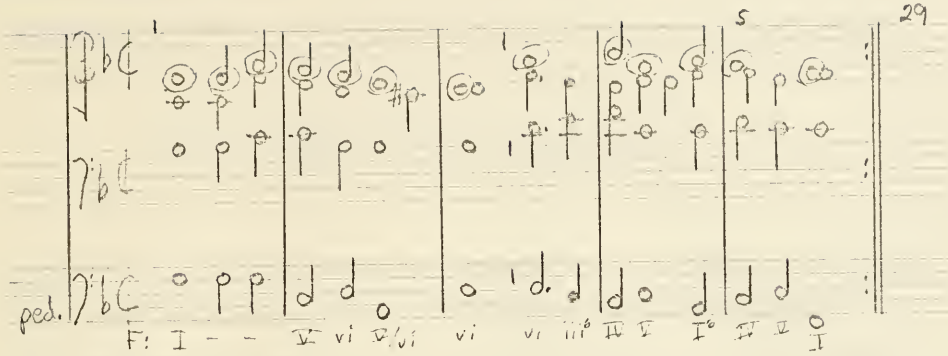
consecutive thirds or sixths. Within the embellishment, the original melody has been preserved in the soprano line.



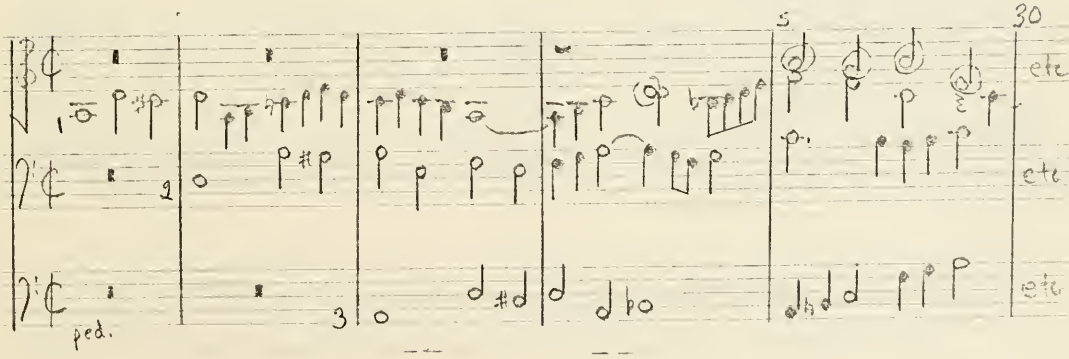
In addition to using figurations to depict the emotion of a phrase, Sweelinck uses figures, as Titelouze used them, for the purpose of figural imitation. An example of this is found in the second phrase of the same chorale prelude.



Finally, Sweelinck also sets the chorale tune in a four voice homophonic texture, like a hymn harmonization. The cantus firmus lies within the texture and the harmony is more likely to be tonal. The third variation of "Herr Christ, der einig Gott's Sohn" uses this form. (example on the next page)



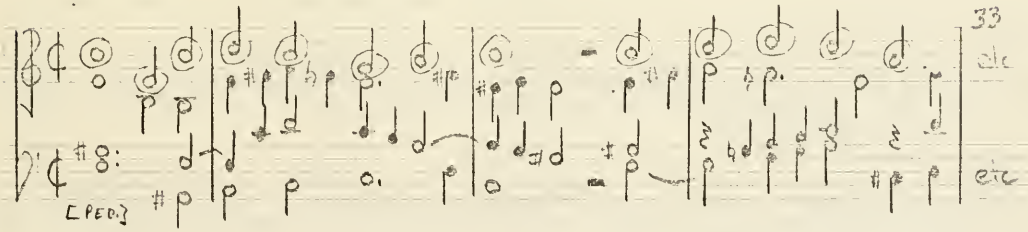
In 1624 Samuel Scheidt, a pupil of Sweelinck, published a volume of works entitled Tabulatura Nova in which he established the Baroque style of setting the chorale tune. At the time, his compositional procedures were divided between two styles--that of Sweelinck's depiction of many emotions and that of the Baroque idea of unity of "affection." He succeeds in the new style in "Wir glauben all' an einen Gott." The first phrase begins with imitation in all four voices, the cantus firmus entering last in the soprano line.



The rhythmic figures show less of the variety of Sweelinck, and more of the unity characteristic of later Baroque style.

Scheidt does not ornament the melody in this piece. He saved ornamentation for the times he thought it was needed for representing the emotional state of a phrase. He also began using legato grouping of notes, phrasing, which he called, "Imitativo violistica."[32]

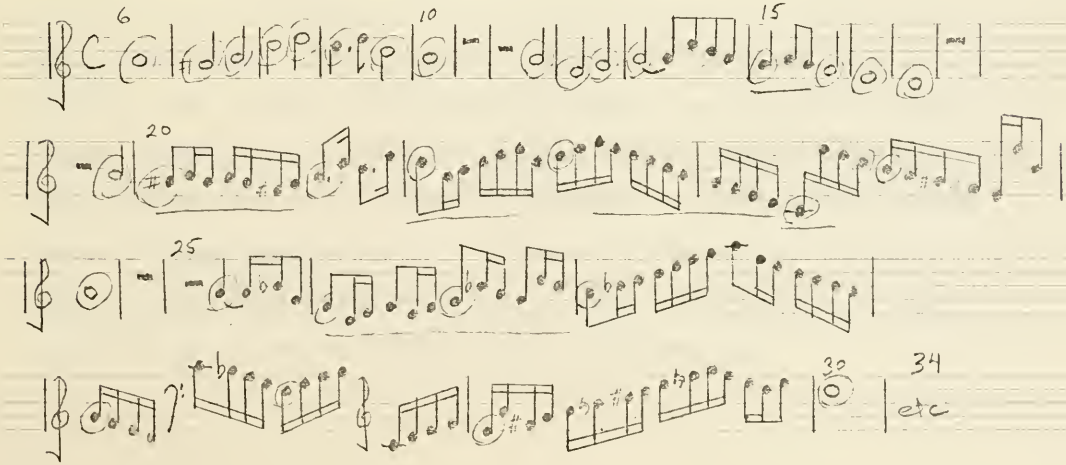
Scheidt published another volume of works by 1650 called Tabulatur-buch 100 Geistlicher Lieder. In this volume the chorales are treated as accompaniment to congregational singing. The works are all relatively simple rhythmically and contrapuntally, usually using four voices with the melody in the soprano line. An example of this is his setting of "Auf tiefer Not schrei ich zu dir."



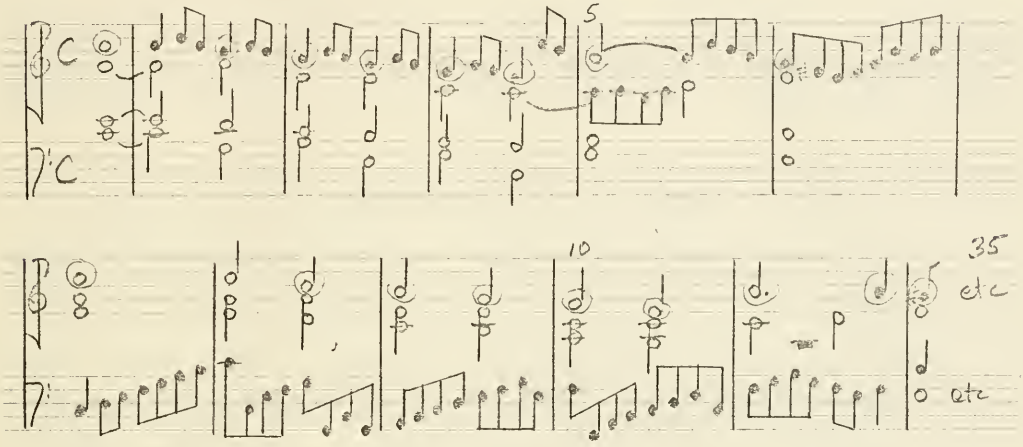
By the mid-seventeenth century, the German organ chorale tradition has broken into the North German and the Middle German schools. The North Germans, which include Scheidemann,

Tunder and Buxtehude, prefer the extended treatment of the chorale and free, rhapsodic music, such as the chorale fantasia. For the most part their works are long. The Middle Germans, including Pachelbel, on the other hand, prefer the shorter, simpler chorale fugues and preludes. The music, then, of Dietrich Buxtehude and Johann Pachelbel differs stylistically.

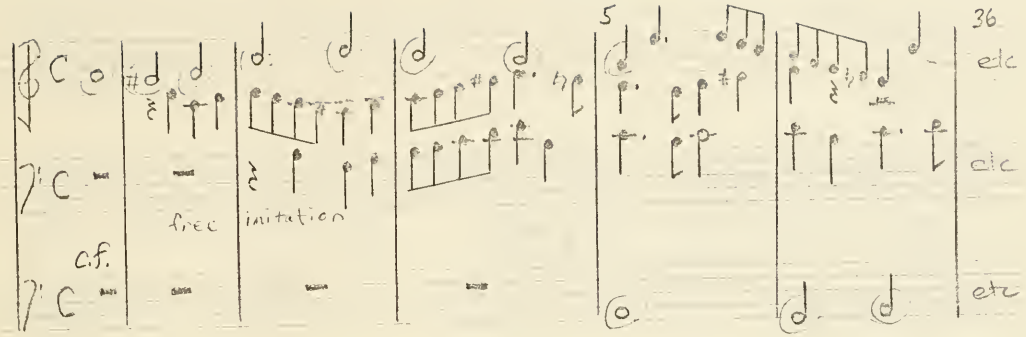
Heinrich Scheidemann was another student of Sweelinck. He wrote chorale variations and fantasias in the North German style of Sweelinck as well as true chorale preludes. His works show a variety of forms, some of which are similar to those seen earlier. The forms include bicinium, tricinium, and interrupted cantus firmus. Some of his sets of variations are long, continuous works moving from one variation directly into the next with no break. Such an example is "Jesus Christus, unser Heiland, der von uns II." Scheidemann also ornaments the cantus firmus. In the second verse of "Christ lag in Todesbanden" the original melody is often difficult to hear. The underlined figures are typical throughout his works in both the cantus firmus and contrapuntal lines.



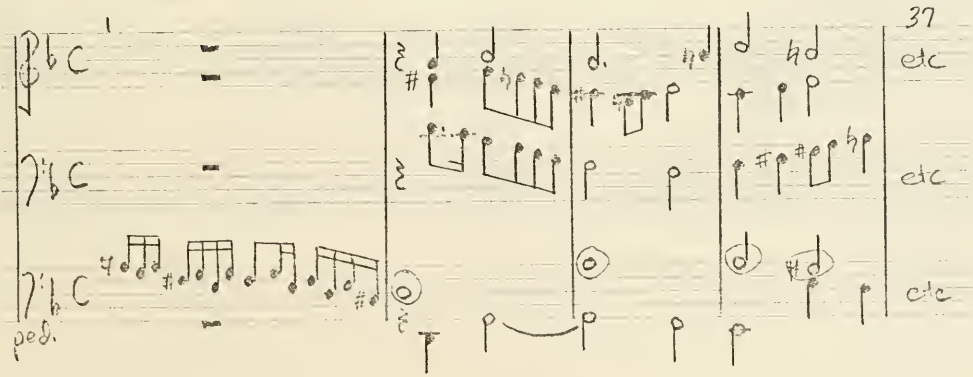
Another stylistic treatment of his is the ornamented statement of the chorale in the soprano over chordal movement in the lower lines. This is alternated with chordal movement in the upper voices over a running note bass line. The chorale melody remains in the soprano, but is unornamented.



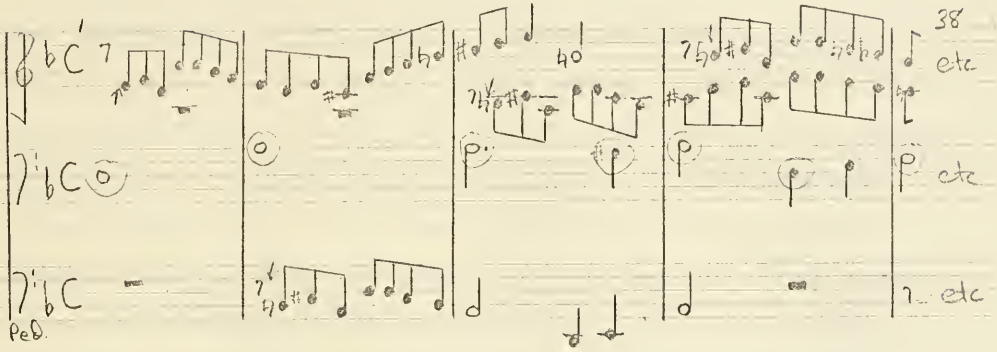
One of Scheidemann's common methods of setting a cantus firmus is the interrupted form. His treatment of the contrapuntal lines is different from the methods already seen. He uses four voices with the cantus firmus in the bass. The soprano line enters with the melody while the two middle voices enter in imitation or parallel movement with their own material. The soprano line discontinues the melody when the cantus firmus enters. From that point on, the rest of the work is in the usual style of interrupted cantus firmus. An example of this is the first verse of "Christ lag in Todesbanden."



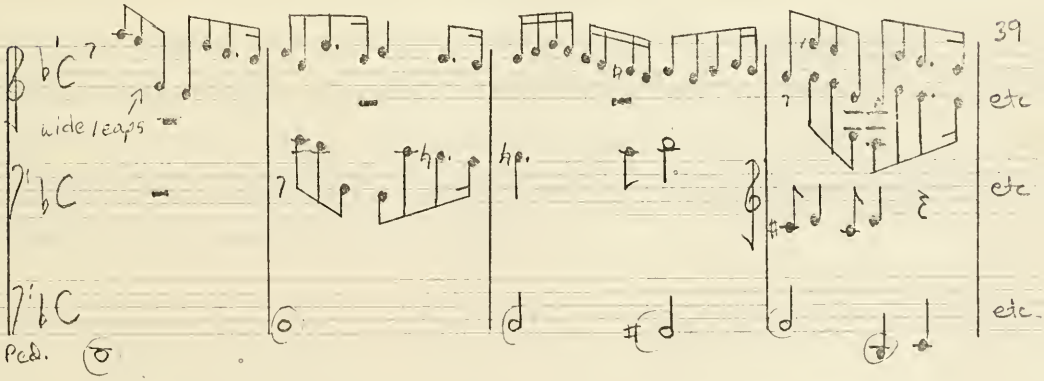
Franz Tunder, the father-in-law of Buxtehude and the pupil of Frescobaldi, prefers large scale compositions. He favors the chorale fantasia over the shorter chorale prelude. Each chorale work is a major work, requiring virtuoso playing. Tunder makes extensive use of the pedal, occasionally using a double pedal part. In the first verse of "Jesu Christus, unser Heiland" he has two pedal lines. The upper pedal voice has the chorale melody. All the other lines have free material. By the addition of the second pedal part, the work has an uncommon five-voice texture.



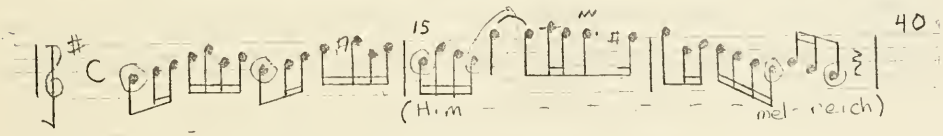
The second verse, again, has a basically unadorned cantus firmus, but the other lines have a coherence brought about by imitation.



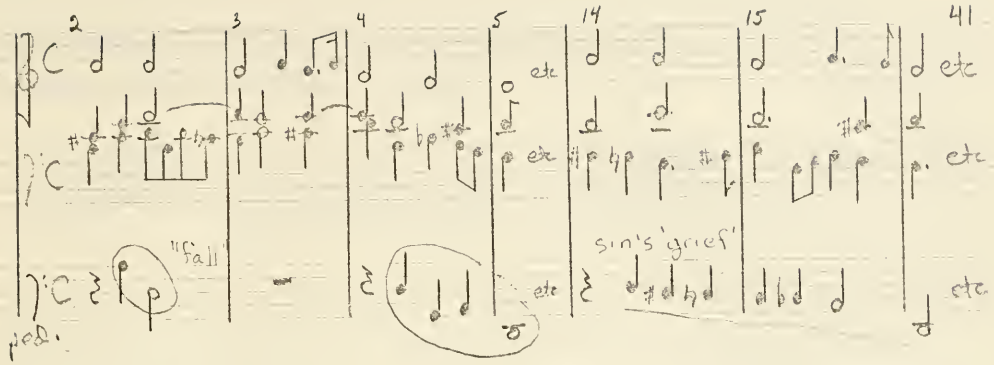
The third verse is treated in the same way as the second, except the chorale is in the pedal. This verse is also an example of purely instrumental figurations.



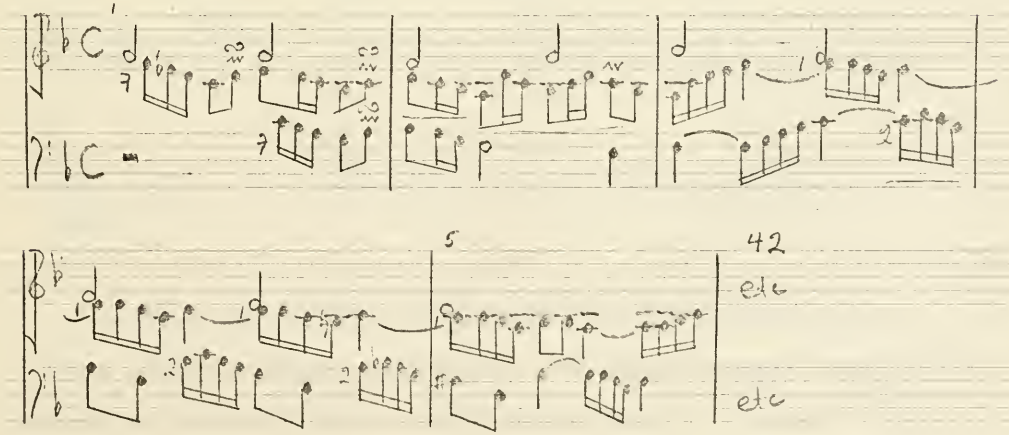
Dietrich Buxtehude continues the North German style. He uses ornamented melodies usually set in a four-voice texture, rhythmic contrapuntal figures, advanced tonal harmony, and virtuoso techniques, such as the rapid changing from one manual to another (in echo effect), extensive fast figurations in the pedal, and the shake (trill) played in the pedal or in two manual parts at once. The melodic and rhythmic figurations now provide the drive to the whole piece. Figurations are often chosen with a view toward depicting the text through symbolic and pictorial motives. In "Der Tag der ist so freudenreich" Buxtehude ornaments the melody, and in one highly ornamented part it leaps up a fifth on "Himmel" of "Himmelreich," symbolizing the height of Heaven.



Another example of a pictorial motive is in "Durch Adams Fall ist ganz verderbt." The pedal line has descending leaps, depicting Adam's fall. The grief of being sinful is also represented in this work, when the pedal descends chromatically from D to A. (example on next page)

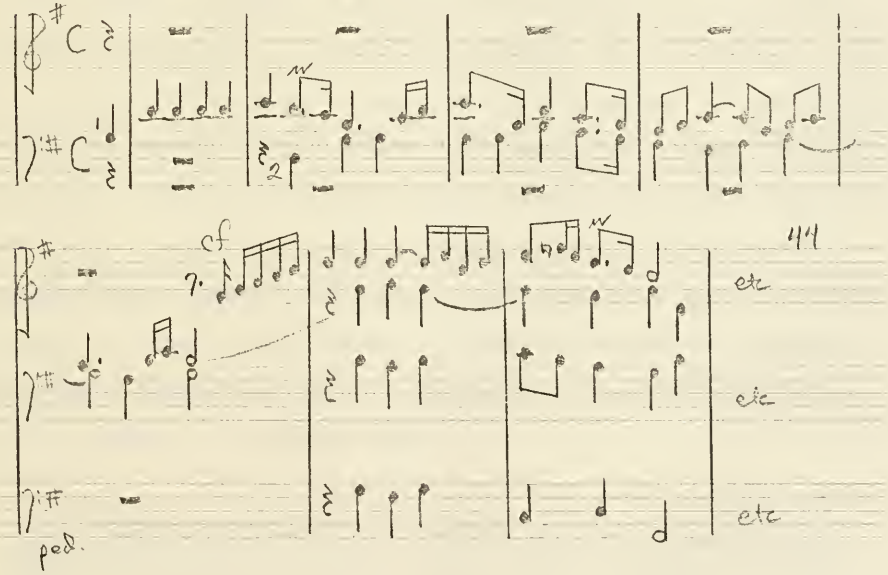


In "Jesus Christus, unser Heiland" Buxtehude sets the chorale in tricinium with the unadorned cantus firmus in the soprano. This is an uncommon method of treatment in Buxtehude's works. He provides musical interest and drive in the two lower parts by having much sixteenth-note movement against the slower moving cantus firmus. In the first measure he writes a double trill with a turn, and in measures three to five he has a sequence in each of the two contrapuntal lines.



The figurations underlined in the previous example and in the following are favored by Buxtehude throughout most of his works, after the style of Tunder.

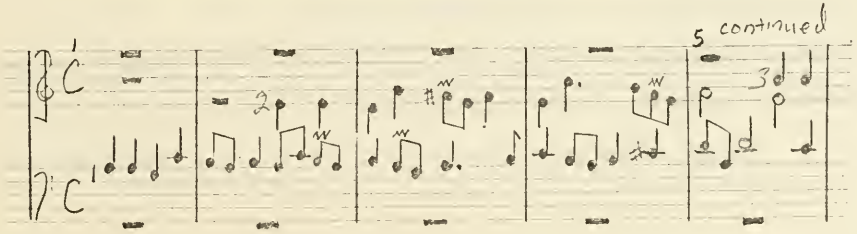
Buxtehude also uses the technique of fore-imitation in some of his chorale preludes. In "Lobt Gott, ihr Christen allzugleich" the cantus firmus is, as usual, highly ornamented.

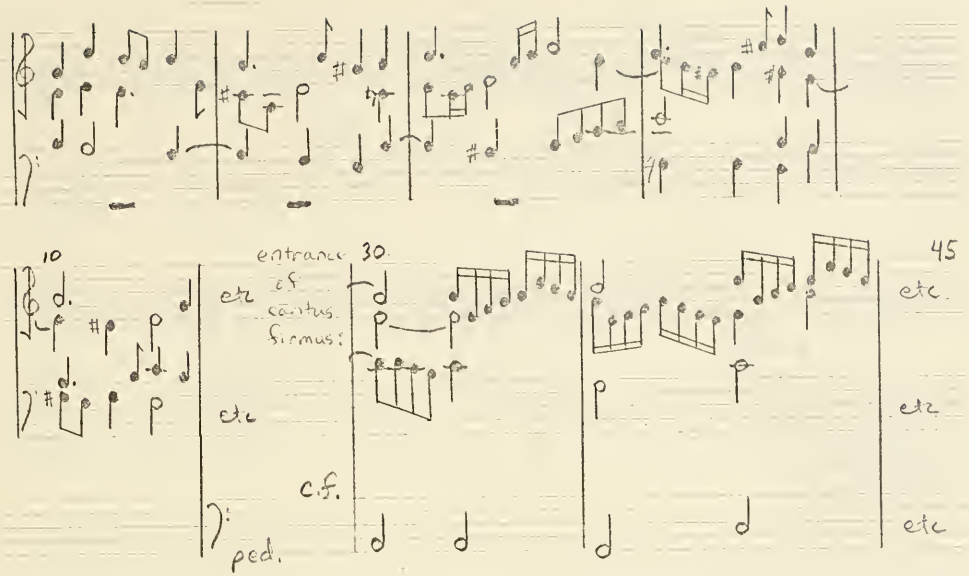


We turn now to the Middle German school as exemplified in the music of Johann Pachelbel. The Middle German tradition shows the use of modest, unpretentious musical styles. The

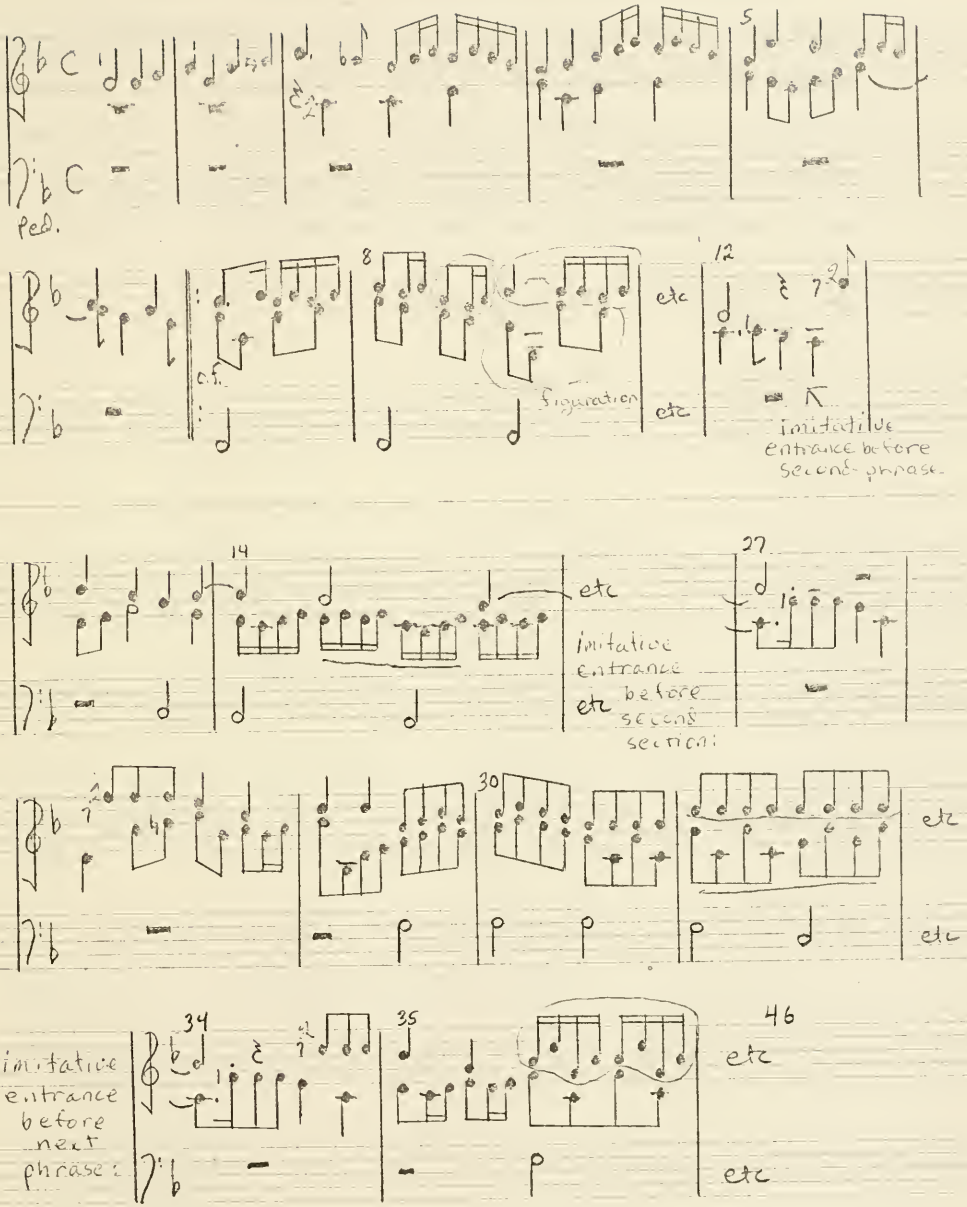
North German composers lived in cities where a display of virtuosity was necessary in their music, due to the people's pride in their churches, organs, and musician. The organists were expected to give a performance equal to the grandeur of the cities and the churches. The Middle Germans, on the other hand, lived in small towns where simpler music was preferred. Pachelbel avoids large works and prefers the smaller forms. In his chorale preludes there is virtually no ornamentation of the chorale melody and the cantus firmus is set in such a way that it always stands out within the texture.

Pachelbel usually sets the chorale in one of three ways: 1) the chorale fugue 2) fugal introductions to the chorale prelude proper and 3) tricinium settings of the chorale. In the chorale fugue he sets only the first phrase of the chorale, using the phrase as the subject of the fugue. This fugal style can also be seen in the long fugal sections of some chorale preludes. He uses the first phrase of the chorale as the subject for a fugue before the entrance of the entire cantus firmus in long notes. After the cantus firmus has entered, the other lines have free counterpoint. An example of this is "Nun komm der Heiden Heiland."





The third of Pachelbel's common procedures is tricinium settings with the cantus firmus in either the soprano or bass. Again, he sets the entire chorale melody with no ornamentation. In his tricinium settings, he usually has short imitative passages before the entrance of the cantus firmus. In "O Mensch, bewein dein Sünde gross" he not only uses fore-imitation before each of the two sections of the chorale, but he also has one-measure imitative phrases before each phrase of the chorale. The following example also shows the instrumental figurations typical of the Baroque, including broken thirds, broken chords, wide melodic leaps, repeated notes and the rhythmic pattern ♩♬|♩. (example on next page)


Ped.
8
figuration
etc
12
imitative entrance before second phrase.
14
etc
imitative entrance before second section
27
30
etc
34
imitative entrance before next phrase
35
46
etc

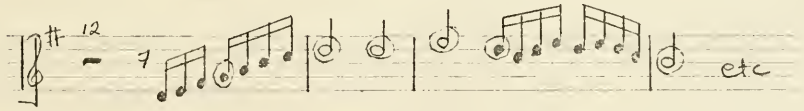
In the next chapter the chorale preludes of Johann Heinrich Buttstedt will be compared to the styles that were discussed in this chapter. It will be seen that the Middle German style of Pachelbel influenced Buttstedt's works more than the North German style. In some of his works, however, he shows that he was aware of the northern procedures, also.

CHAPTER III

THE ORGELWERKE OF JOHANN HEINRICH BUTTSTEDT

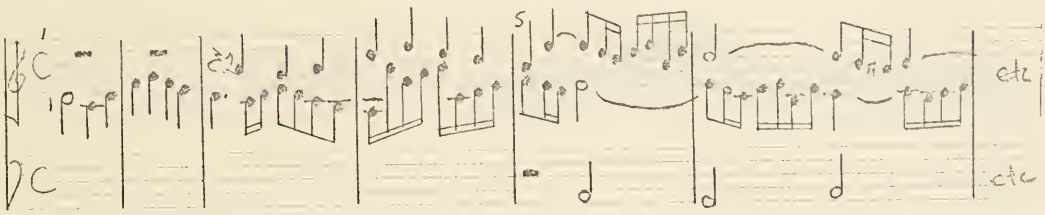
The chorale works of J. H. Buttstedt show the influence that Pachelbel had on him as his teacher. Buttstedt's works are short, straight-forward pieces. He sets most of his chorales in the methods typical of Pachelbel, such as tricinium settings, chorale fugues, and fugal introductions to the chorale prelude proper. He shows a few of the aspects of the North German style in some of his chorale preludes, but these are exceptions to his usual style.

The most common form which Buttstedt uses is tricinium settings. The chorale melody is always set apart from the texture in long notes, either in the soprano or bass line. The cantus firmus is seldom adorned, although there is some ornamentation in "Der Tag der ist so freudenreich."[1]



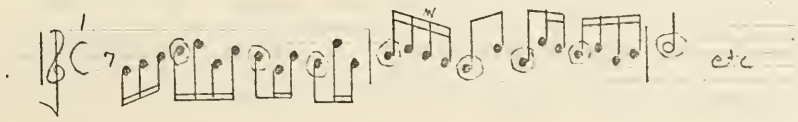
The other two lines in the tricinium settings usually have free counterpoint. In one setting, "Christ lag in Todesbanden,"[2] Buttstedt uses fore-imitation in the two contrapuntal lines to introduce the cantus firmus. Other than the initial imitative

figure, though, the lines do not use thematic material.

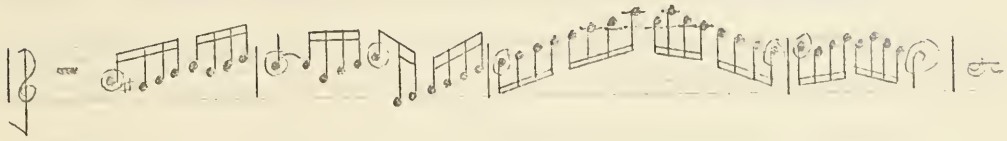


The tricinium chorale preludes are the only settings that use sectional forms. The first section is usually repeated before the longer second section. The division of the chorale prelude into sections comes from the original chorale melody, where the first phrase is repeated.

Of all the twelve chorale works of Buttstedt being studied in this paper, only two have a highly ornamented cantus firmus. All the others, except the chorale fugues, have the typical long-note cantus firmus of the Middle German school, without regard to the treatment of the other lines. Even in the pieces with melodic ornamentation, Buttstedt sets the melody so that it stands out from the overall texture, as he does in every chorale prelude. Both examples of the adorned melodies occur in the soprano line of a three-voice texture. In "Vom Himmel hoch da komm ich her"[3] the melody retains its melodic and rhythmic positions,



but in the second half of "Nun komm, der Heiden Heiland"[4] the original rhythm is changed within the ornamentation.



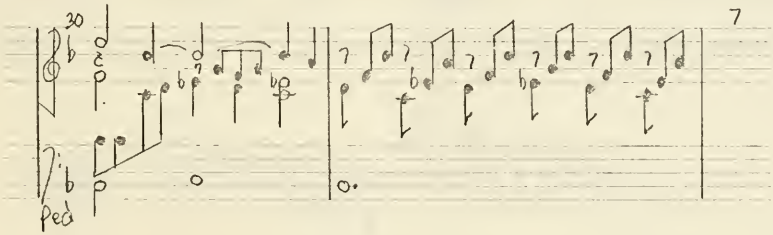
Another method of treating the chorale is the chorale fugue. In these works Buttstedt sets only the first phrase of the chorale. The whole work is based upon the imitative entrances of the tune. There is little episodic development of the theme. The chorale fugues are also the only works set in a four part texture.

In one chorale prelude Buttstedt breaks away from the Middle German forms. In "Vom Himmel kam der Engel Schaar"[5] he combines the North German style with the Middle German. He adds a long fantasia section before the entrance of the pedal cantus firmus. In the North German style the chorale fantasy never has the full chorale melody stated in one voice, nor do Middle German chorale preludes normally have a non-fugal section before the entrance of the cantus firmus. In the fantasy section Buttstedt has snatches of the melody in the soprano line, surrounded by complex contrapuntal lines. The free counterpoint continues when the pedal enters, retaining the rhapsodic mood of the earlier section.

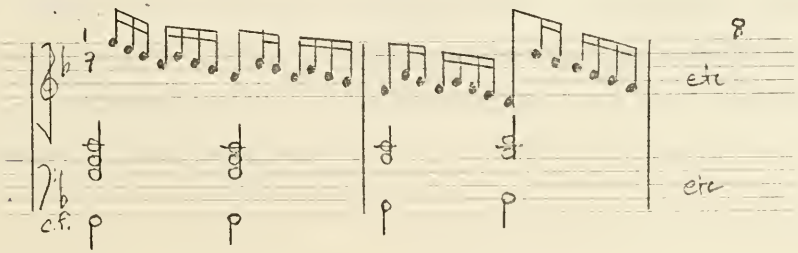
Most of the figurations used by Buttstedt are typical of the Middle German style. A favorite device is consecutive thirds. He also uses wide melodic leaps, scale passages,

broken thirds, broken chords, and sequences. He favors the rhythmic patterns: , , and and running sixteenth-notes. In a few instances he has running, scale passages in thirty-second-note motion. He also uses a couple of devices found more commonly in the more complex North German style. In one work, "In Dulci Jubilo,"[6] Buttstedt writes out a double trill and turn. He also employs broken chords in triplet rhythm.

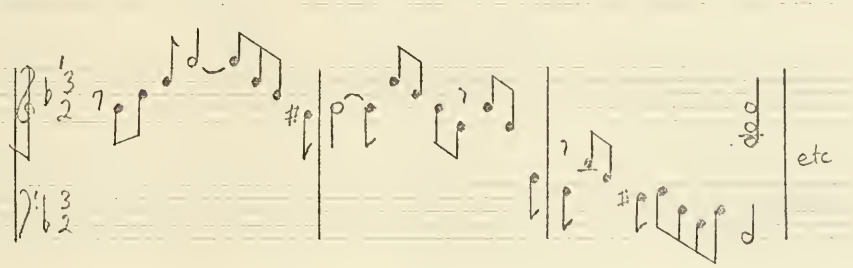
The most unique element in Buttstedt's works is his use of changing textures. In half of his works he, unlike Pachelbel, does not retain the constant three, four or five part counterpoint. He alternates between pure contrapuntal devices and homophony.



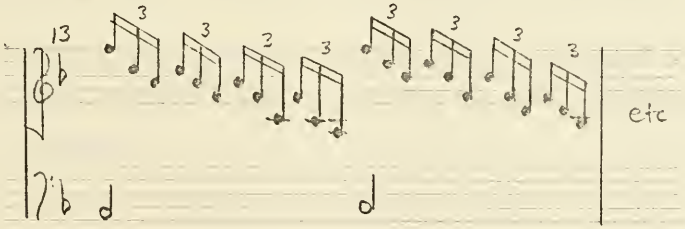
He also has one or two florid lines above slow moving chordal progressions.



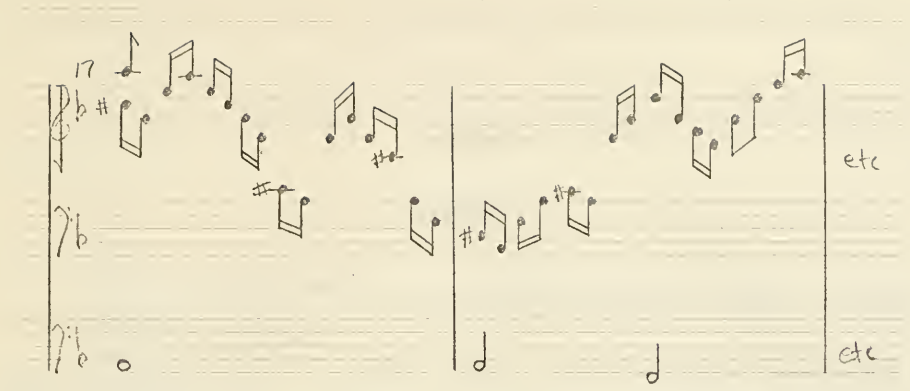
The combination of rhythmic figures and changing textures produces much of Buttstedt's textual painting. The coming of the angel from heaven is literally depicted in the single-line opening of "Vom Himmel kam der Engel Schaar."



The fluttering of angels' wings is heard in the figurations of the same work as well as in the soprano line throughout the first verse of "Gottes Sohn ist kommen."[9] Also, the descent of Christ is depicted by the triplet figure in this piece.



One other obvious musical <u>affekt</u> occurs in "In Dulci Jubilo." The single line moving in sixteenth-notes over a range of two octaves illustrates the rejoicing implicit in the chorale. (example on the next page)



The works of J. H. Buttstedt are, on the whole, not the display pieces of the North German school. They show little of the technical virtuosity inherent in Buxtehude, rather they reflect the more modest style of his Middle German upbringing. Although Buttstedt's works are not the masterpieces of the North German school, his works show that he was aware of the different and freer styles of the north. His blend of the two styles in his chorale works prove him to be a more-than-adequate composer.

NOTES

CHAPTER I

[1]Nicolaus Slonimsky, ed., Baker's Biographical Dictionary of Musicians (5th ed.; New York: G. Schirmer, 1958), p. 236.

[2]Friedrich Blume, "Buttstedt," in Die Musik in Geschichte und Gegenwart, ed., by Friedrich Blume, II (Kassel und Basel: Bärenreiter-Verlag, 1952), p. 533. The majority of the biographical information on J. H. Buttstedt was found in this reference. Unless otherwise noted, my work in the first chapter is based upon this.

[3]Philipp Spitta, Johann Sebastian Bach, I, trans. by Clara Bell and J. A. Fuller-Maitland (London: Novelo and Company, Limited, 1899), p. 118.

[4]H. C. Colles, ed., Grove's Dictionary of Music and Musicians, I (3rd ed.; New York: The Macmillan Company, 1927), p. 508.

[5]Spitta, Bach, p. 468.

[6]Ibid., p. 481.

[7]Ibid., pp. 481-482.

[8]Colles, Grove's Dictionary, p. 508.

[9]Willi Apel, Harvard Dictionary of Music (2nd ed.; Cambridge, Mass.: Harvard University Press, 1969), p. 786.

[10]Albert E. Wier, ed., The Macmillan Encyclopedia of Music and Musicians (New York: The Macmillan Company, 1938), p. 268.

CHAPTER II

[1]Apel, Harvard Dictionary, p. 620.

[2]Norman Hennefield, ed., Masterpieces of Organ Music: Arnolt Schlick (New York: The Liturgical Music Press, Inc., 1947), p. 1.

[3]Robert L. Tusler, The Organ Music of Jan Pieterszoon Sweelinck, II (Bilthoven: A. B. Creyghton, 1958), p. 30.

[4]Hennefield, Arnolt Schlick, pp. 1-3.

[5]Ibid., p. 2.

[6]Ibid., p. 1.

[7]Ibid., p. 5.

[8]Ibid., p. 6.

[9]Archibald T. Davison and Willi Apel, ed., Harvard Anthology of Music (Cambridge, Mass.: Harvard University Press, 1949), ex. 101, p. 102.

[10]Tusler, Sweelinck, ex. 2, p. 29.

[11]Filipe Pedrell, ed., Anthology of Classical Spanish Organists, I (New York: Associated Music Publishers, 1968), p. 9.

[12]Tusler, Sweelinck, p. 38.

[13]Ibid., ex. 16, p. 39.

[14]Jean Titelouze, Oeuvres complètes d'Orgue de Jean Titelouze, ed., by Alexander Guilmant (Mainz: B. Schott's Söhne, 1967), p. 22.

[15]Ibid.

[16]Ibid., p. 24.

[17]Ibid., p. 26.

[18]Ibid., p. 27.

[19]Jan Pieterszoon Sweelinck, Ausgewählte Werke für Orgel oder Klavier, Vol. II: Werke für Orgel, ed. by Diethard Hellemann (New York: C. F. Peters Corporation, 1957), p. 34.

[20]Ibid., pp. 34-35.

[21]Ibid., pp. 49-51.

[22]Ibid., p. 19.

[23]Ibid., p. 20.

[24]Ibid.

[25]Ibid., p. 26.

[26]Ibid., p. 23.

[27]Ibid.

[28]Ibid., p. 24.

[29]Ibid., p. 36.

[30]Hermann Keller, ed., 80 Chorale Preludes (New York: C. F. Peters Corporation, 1951), p. 121.

[31]Ibid.

[32]C. F. Abdy Williams, The Story of Organ Music (New York: Charles Scribner's Sons, 1905), p. 97.

[33]Keller, p. 25.

[34]Heinrich Scheidemann, Choralbearbeitungen, ed. by Gustav Fock (Basel, Germany: Bärenreiter Kassel, 1967), pp. 12-13.

[35]Ibid., p. 54.

[36]Ibid., p. 10.

[37]Franz Tunder, Sämtliche Choralbearbeitungen für Orgel, ed. by Rudolf Walter (Mainz: B. Schott's Söhne, 1958), p. 25.

[38]Ibid., p. 27.

[39]Ibid., p. 29.

[40]Dietrich Buxtehude, Sämtliche Orgelwerke, IV, ed. by Josef Hedar (Copenhagen: Wilhelm Hansen, 1952), pp. 8-9.

[41]Ibid., p. 11.

[42]Ibid., p. 32.

[43]Ibid.

[44]Ibid., p. 42.

[45]Johann Pachelbel, Ausgewählte Orgelwerke,. II, ed. by Karl Matthaei (Basel, Germany: Bärenreiter Kassel, 1934), pp. 4-5.

[46]Ibid., pp. 36-38.

CHAPTER III

[1]Musical Appendix, p. 57.

[2]Musical Appendix, p. 69.

[3]Musical Appendix, p. 65.

[4]Musical Appendix, p. 49.

[5]Musical Appendix, p. 66.

[6]Musical Appendix, p. 61.

[7]Musical Appendix, "Vom Himmel kam der Engel Schaar," p. 67, m.30-31.

[8]Musical Appendix, "Gottes Sohn ist kommen," Vers I, p. 51, m.1-2.

[9]Musical Appendix, p. 51.

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MUSICAL APPENDIX

The following chorale works of J. H. Buttstedt have been newly transcribed by me from a microfilm photo of: Music Ms. 22541 of the Deutsche Staatsbibliothek.

"Nun komm, der Heiden Heiland" I 48

tricinium setting with soprano cantus firmus
two part, sectional work
section I--unadorned cantus firmus
section II--highly ornamented cantus firmus

"Nun komm, der Heiden Heiland" II. 50

four-voice chorale fugue

Variations on "Gottes Sohn ist kommen":

Vers I 51

long-note cantus firmus in pedal
changing textures above cantus firmus

Vers II. 54

tricinium setting with soprano cantus firmus

Vers III 55

fugal section before entrance of pedal cantus firmus
changing textures above cantus firmus

"Der Tag der ist so freudenreich". 57

tricinium setting with soprano cantus firmus
slightly adorned cantus firmus
two part, sectional work
repetition of section I

"Gelobet seist du Jesu Christ" 59

four-voice chorale fugue

"In Dulci Jubilo" 61

long-note cantus firmus in pedal
changing textures above cantus firmus

"Vom Himmel hoch da komm ich her". 65

three-voice texture
highly ornamented soprano cantus firmus

"Vom Himmel kam der Engel Schaar". 66

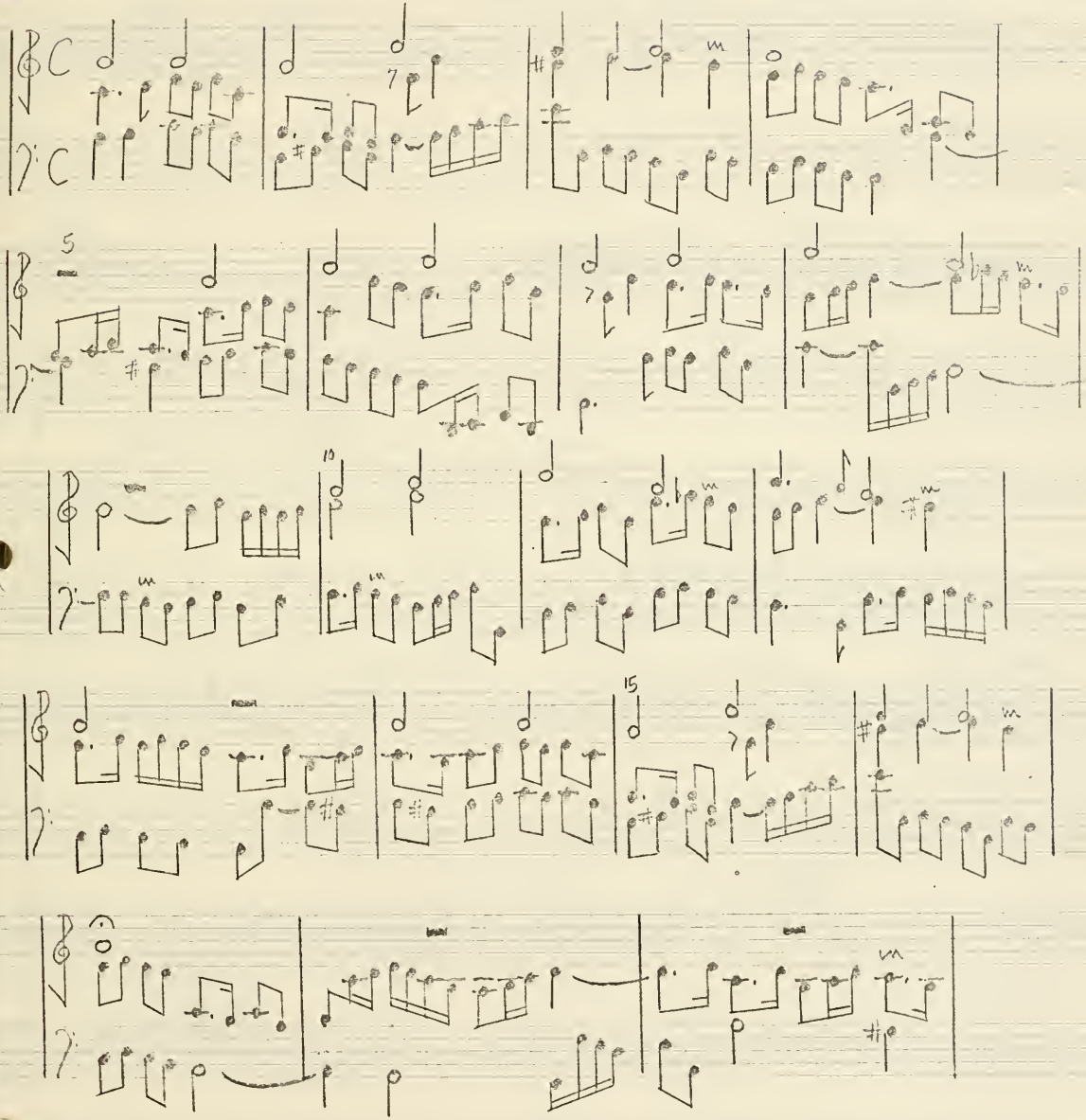
fantasy section before entrance of long-note pedal
cantus firmus
changing textures above cantus firmus

"Christ lag in Todesbanden". 69

tricinium setting with pedal cantus firmus
two part, sectional work
repetition of section I

"Jesu Christus, unser Heiland, der den Tod". 71

Nun komm, der Heiden Heiland



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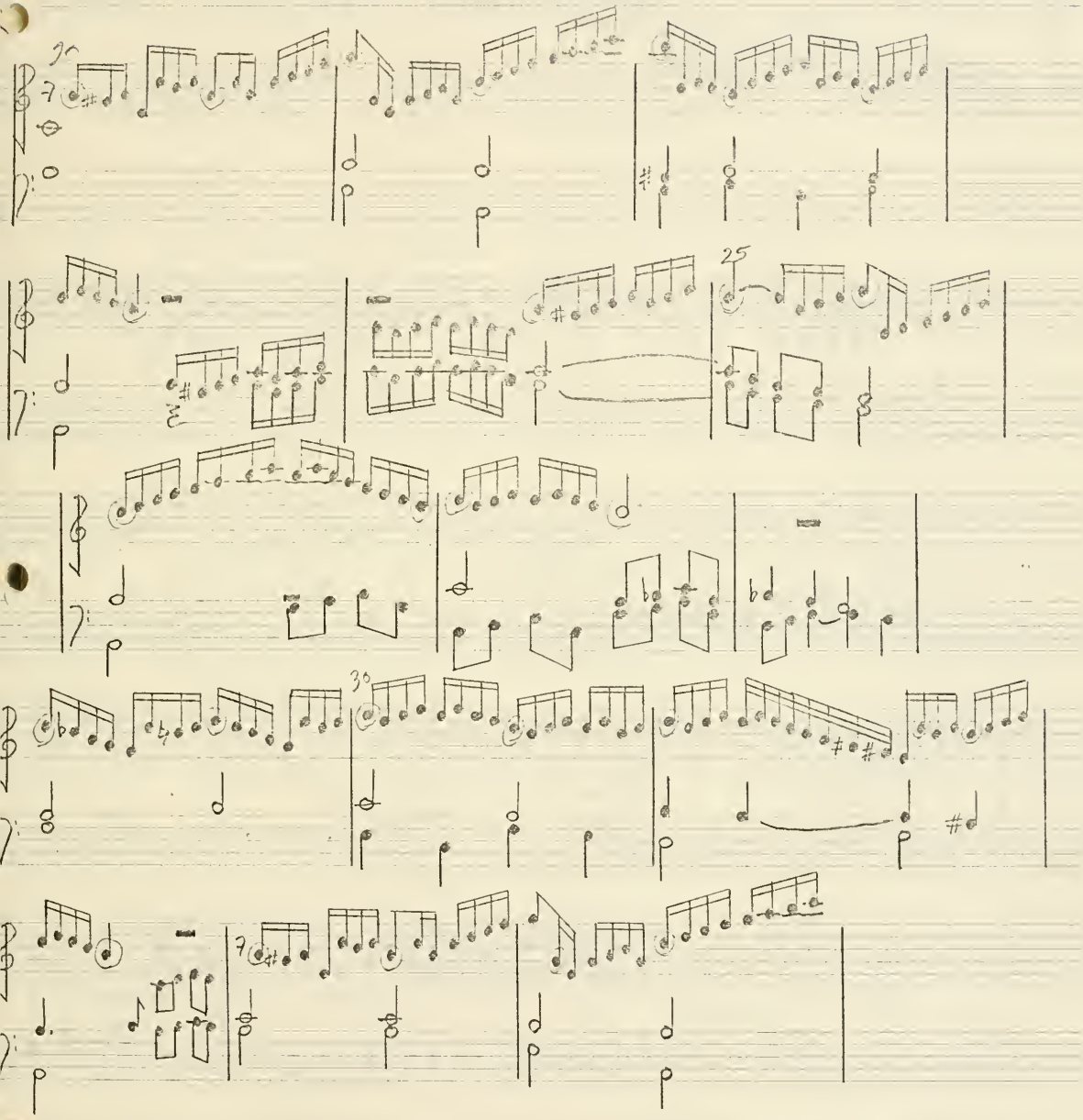

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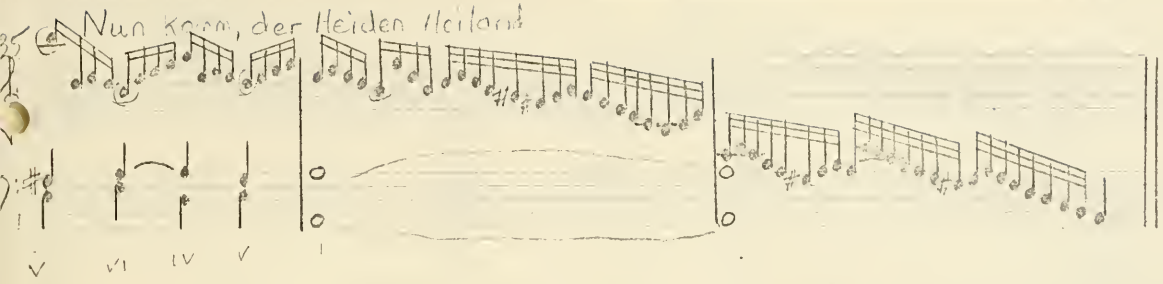
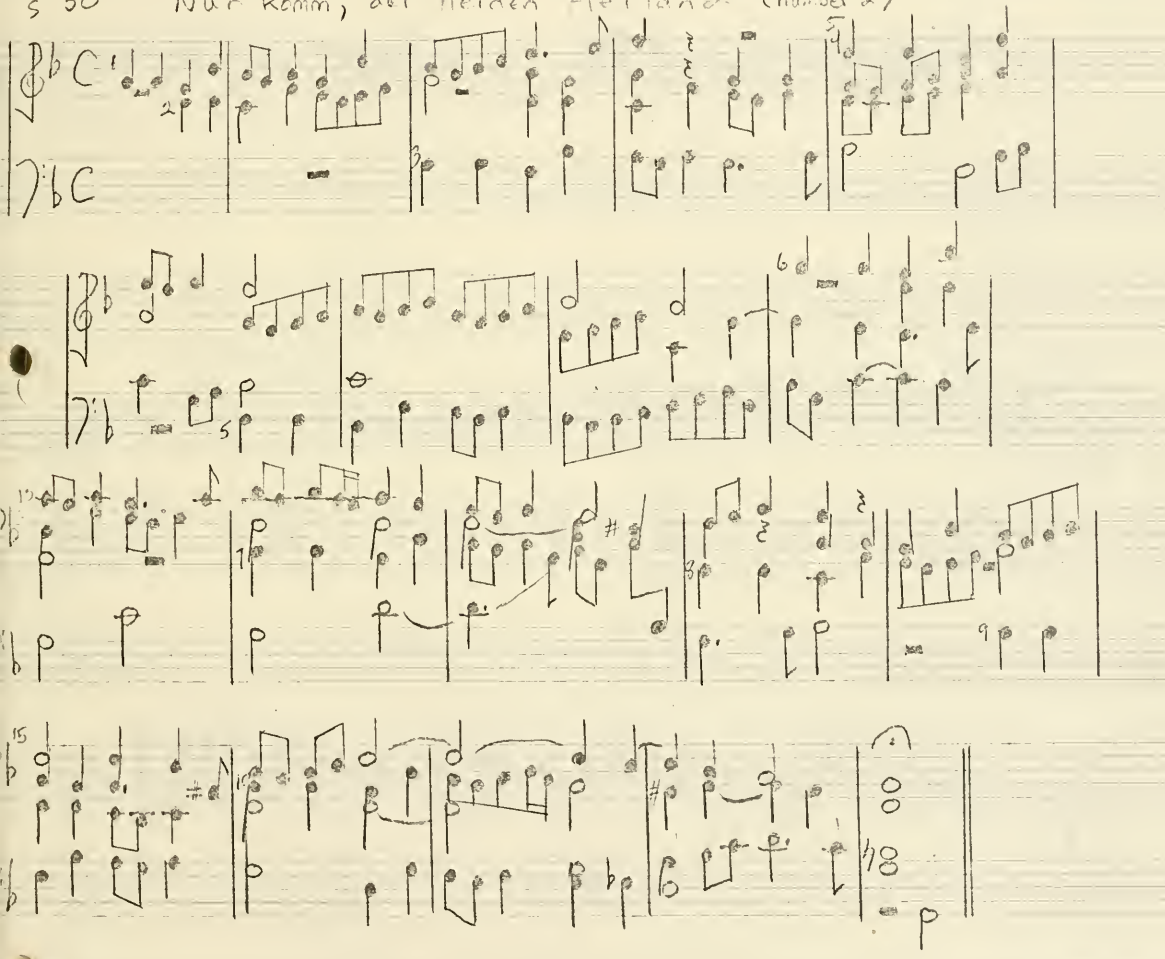
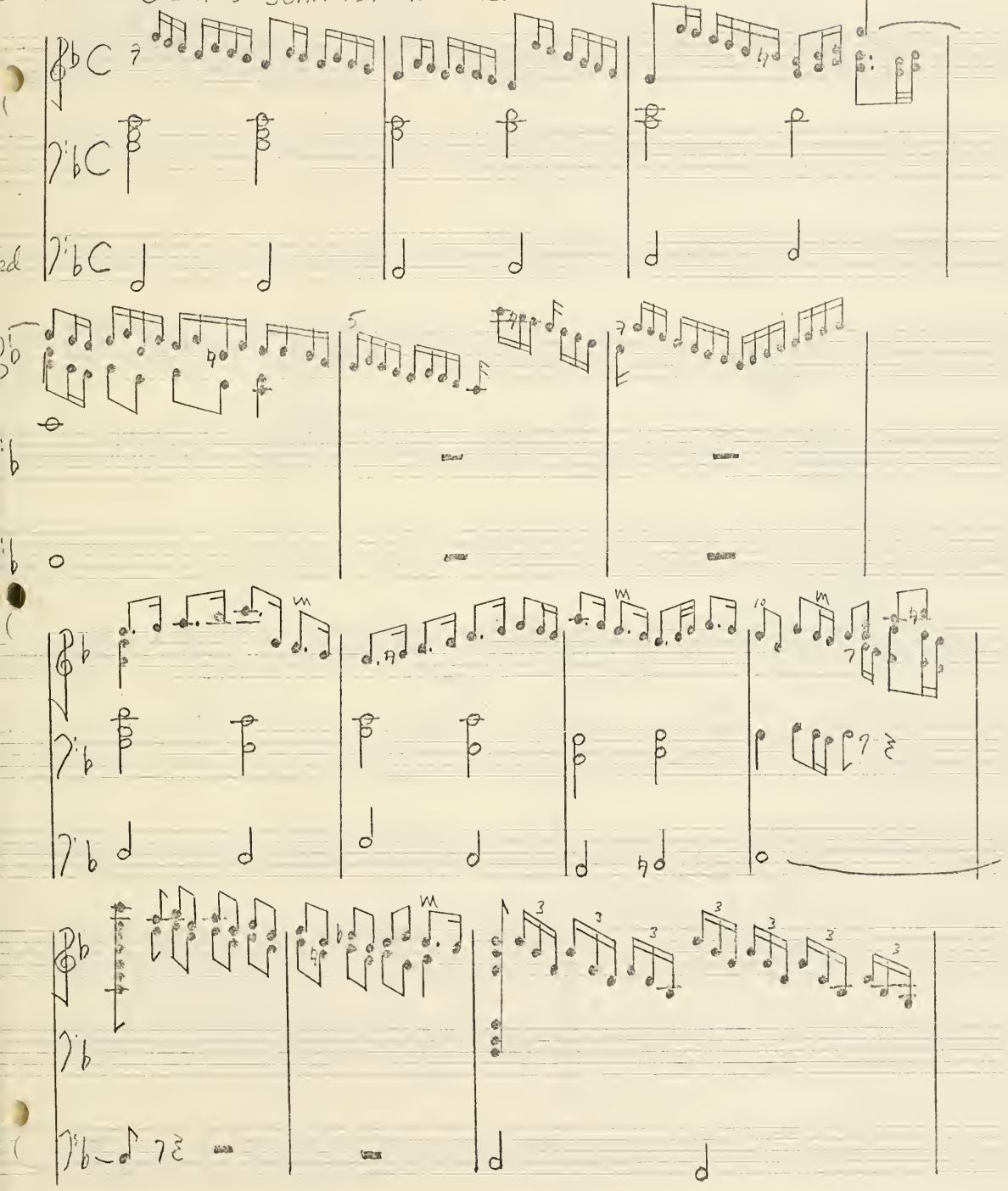


s 30 Nun komm, der Heiden Heiland (number 2)



S. 26-27 Gottes Sohn ist kommen Vers I



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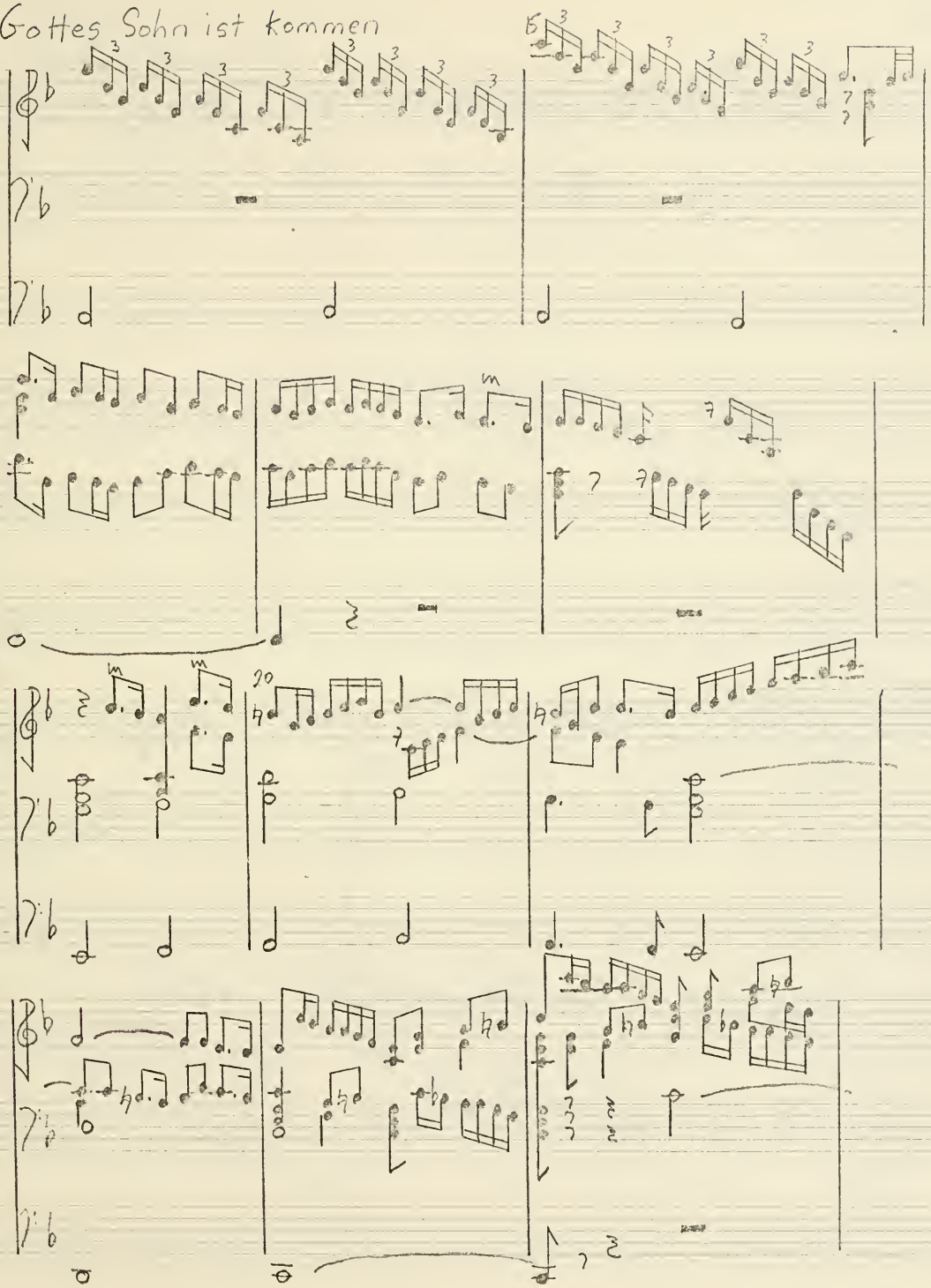

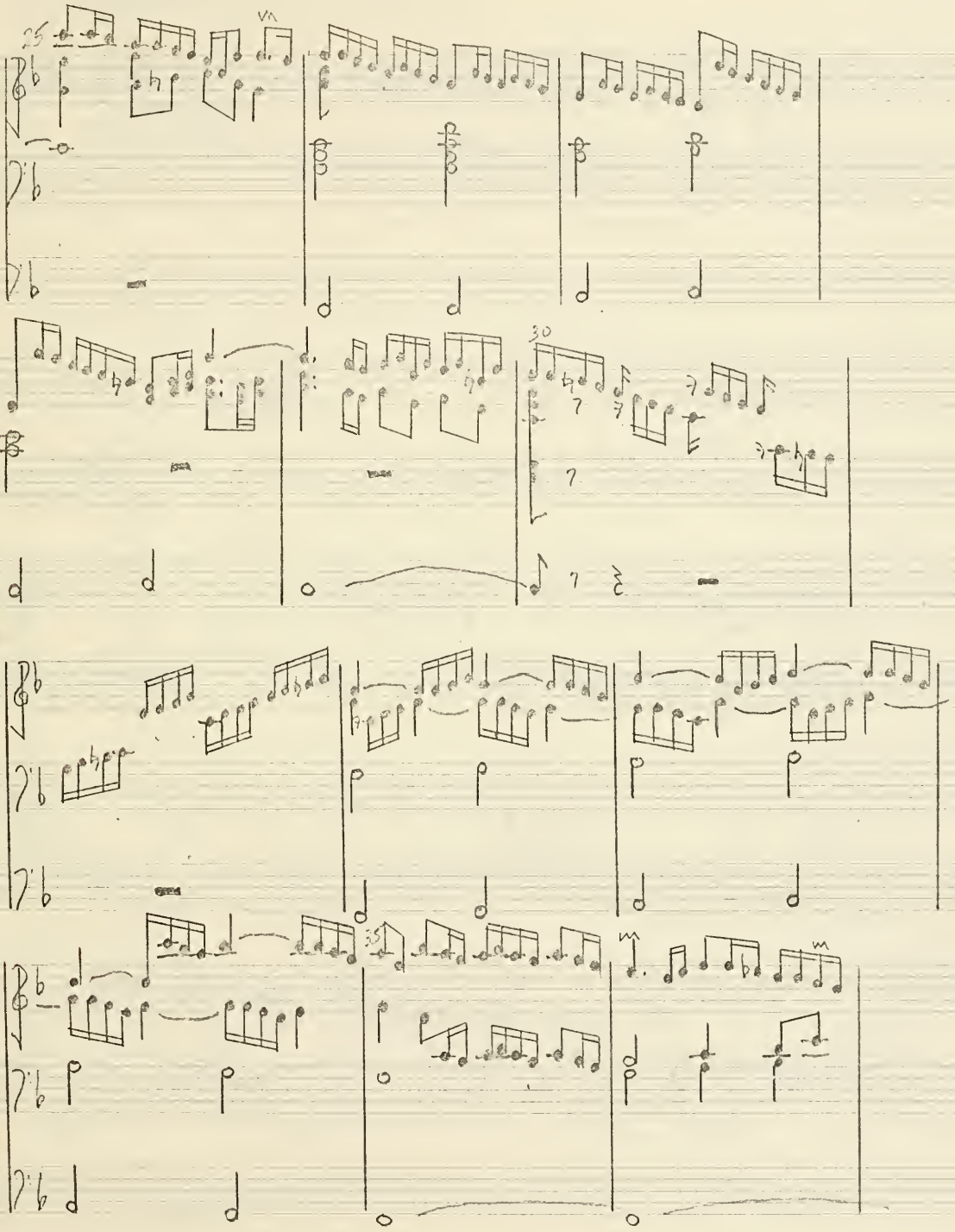

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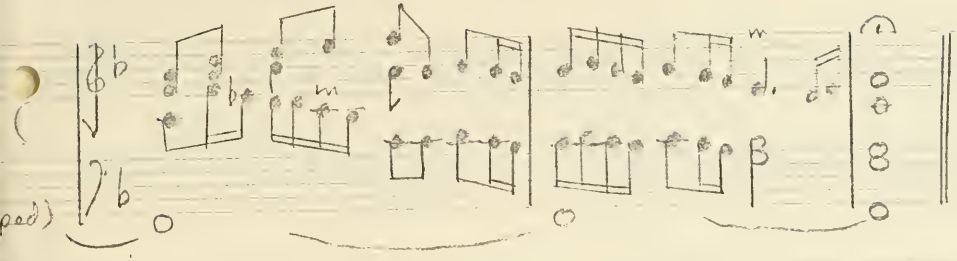

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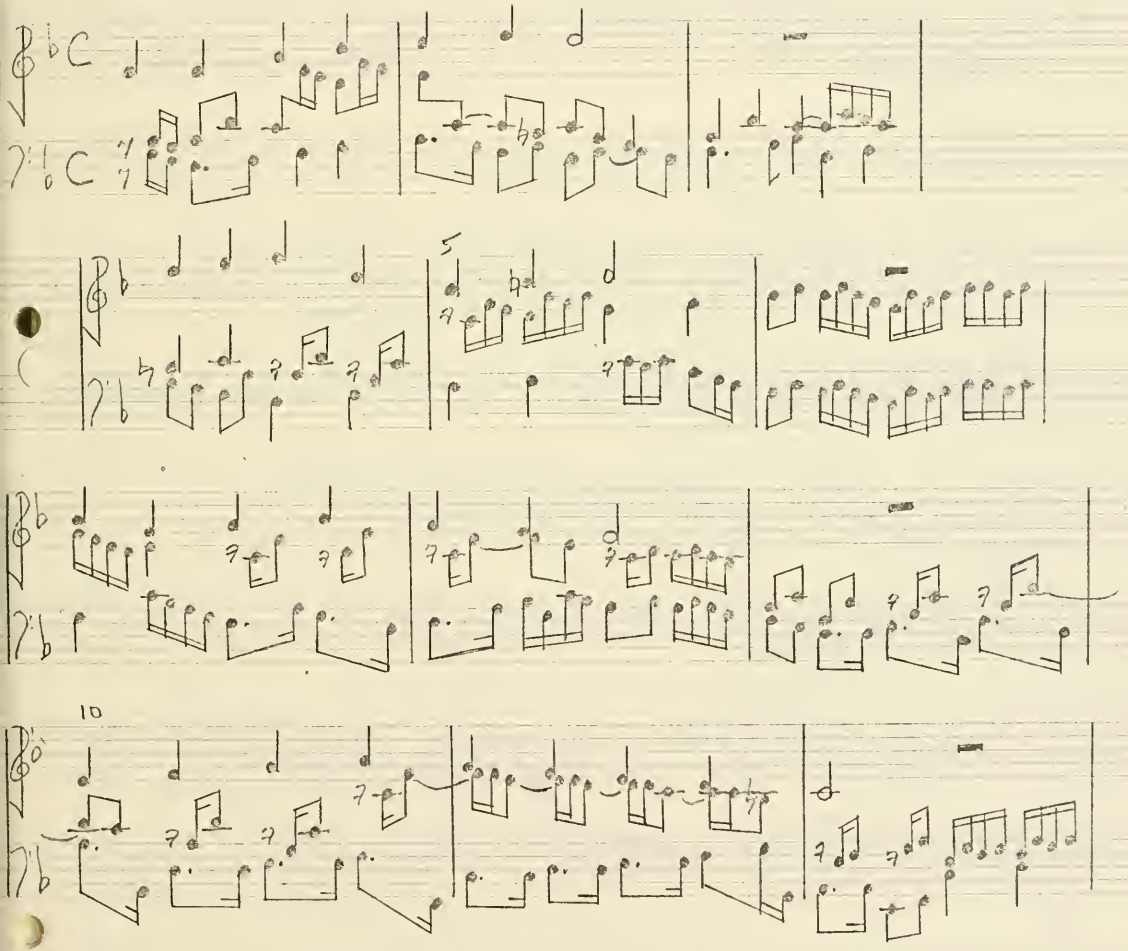

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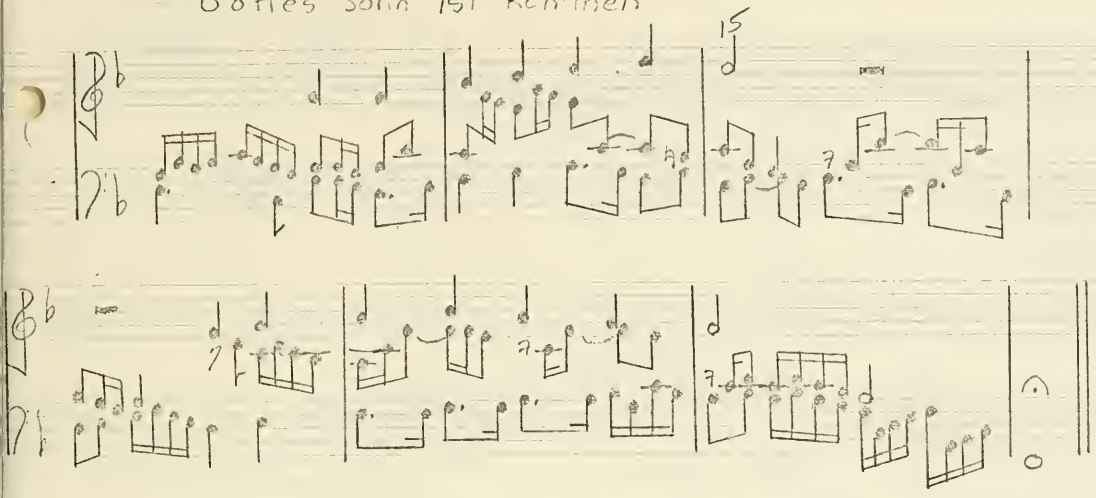

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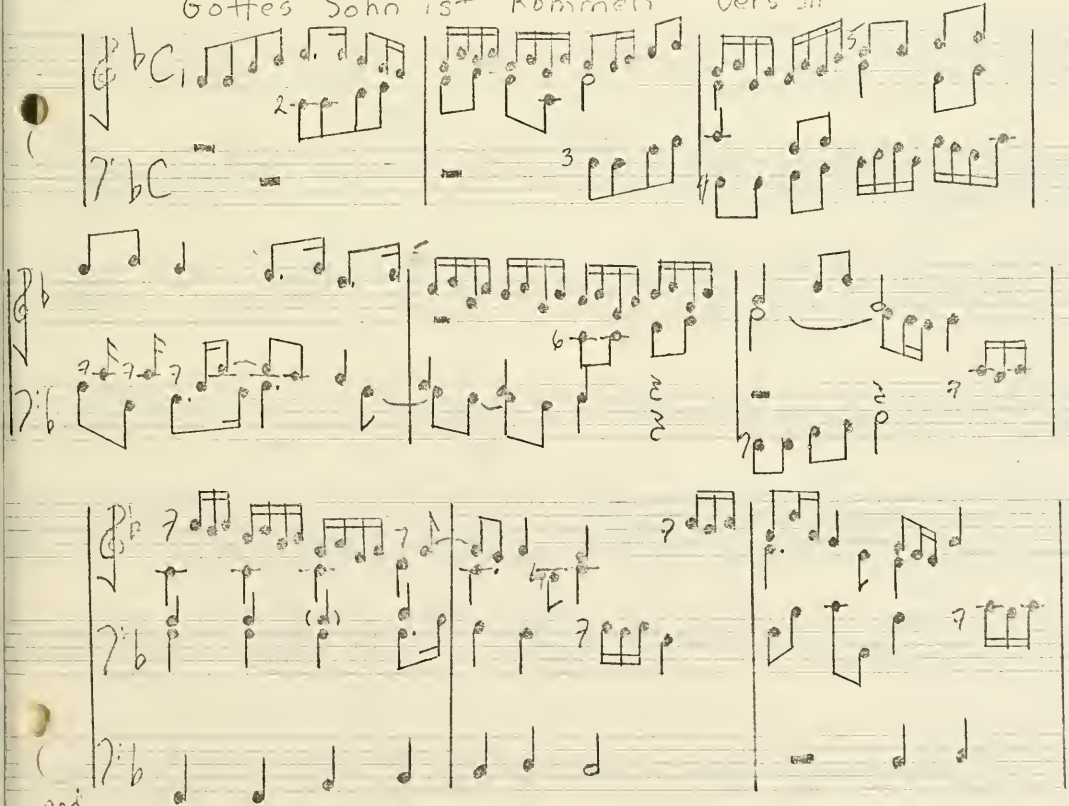

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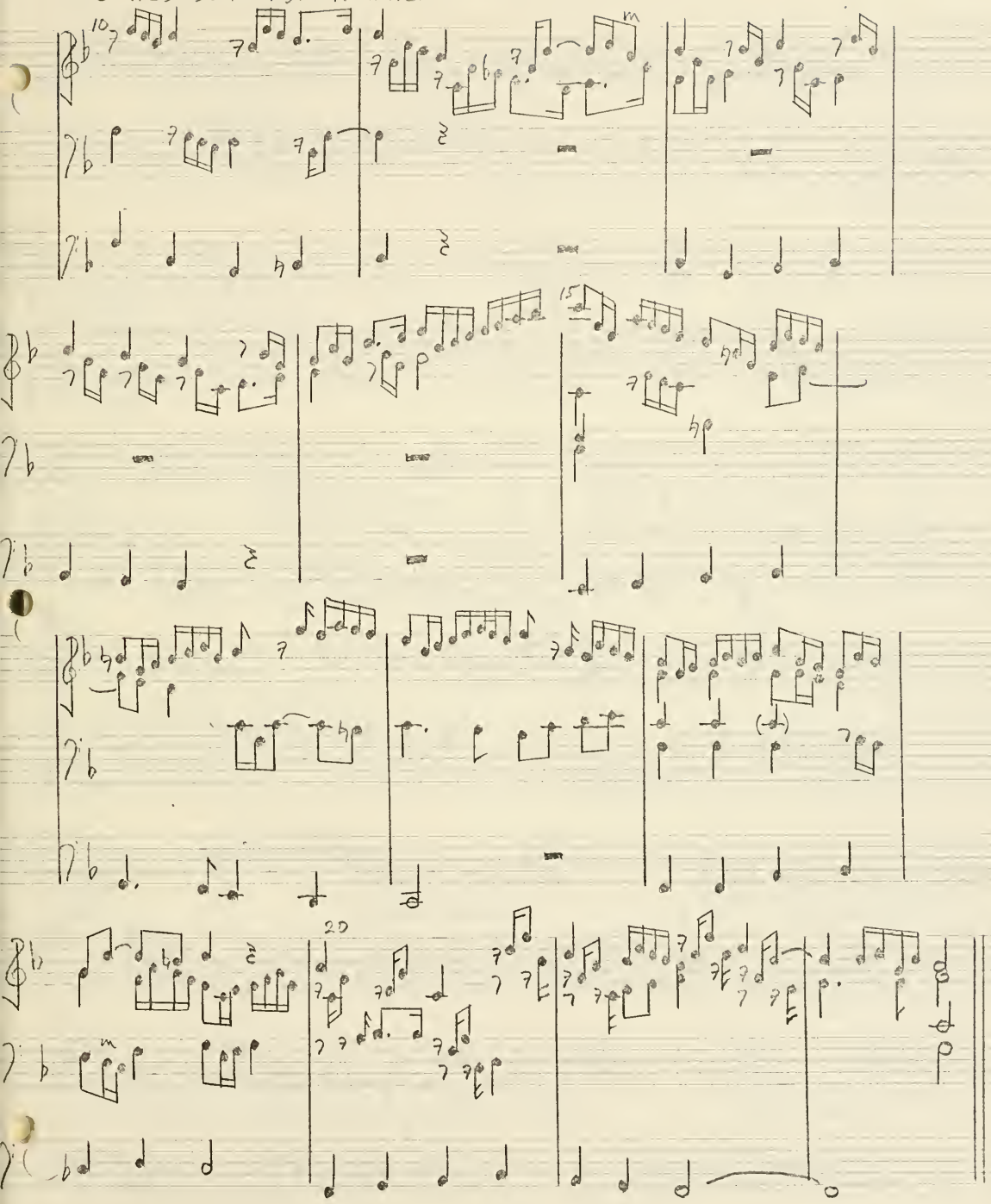

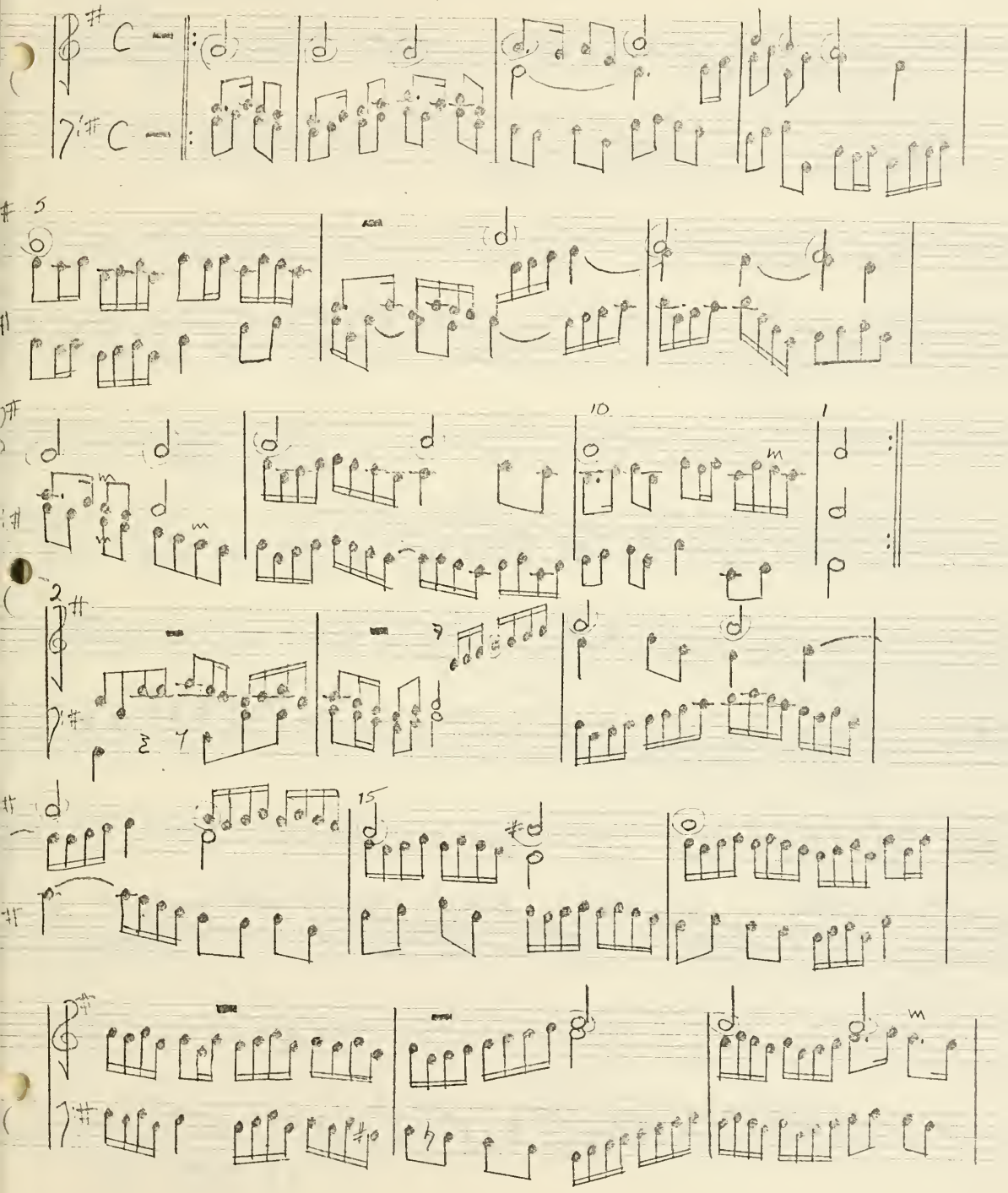

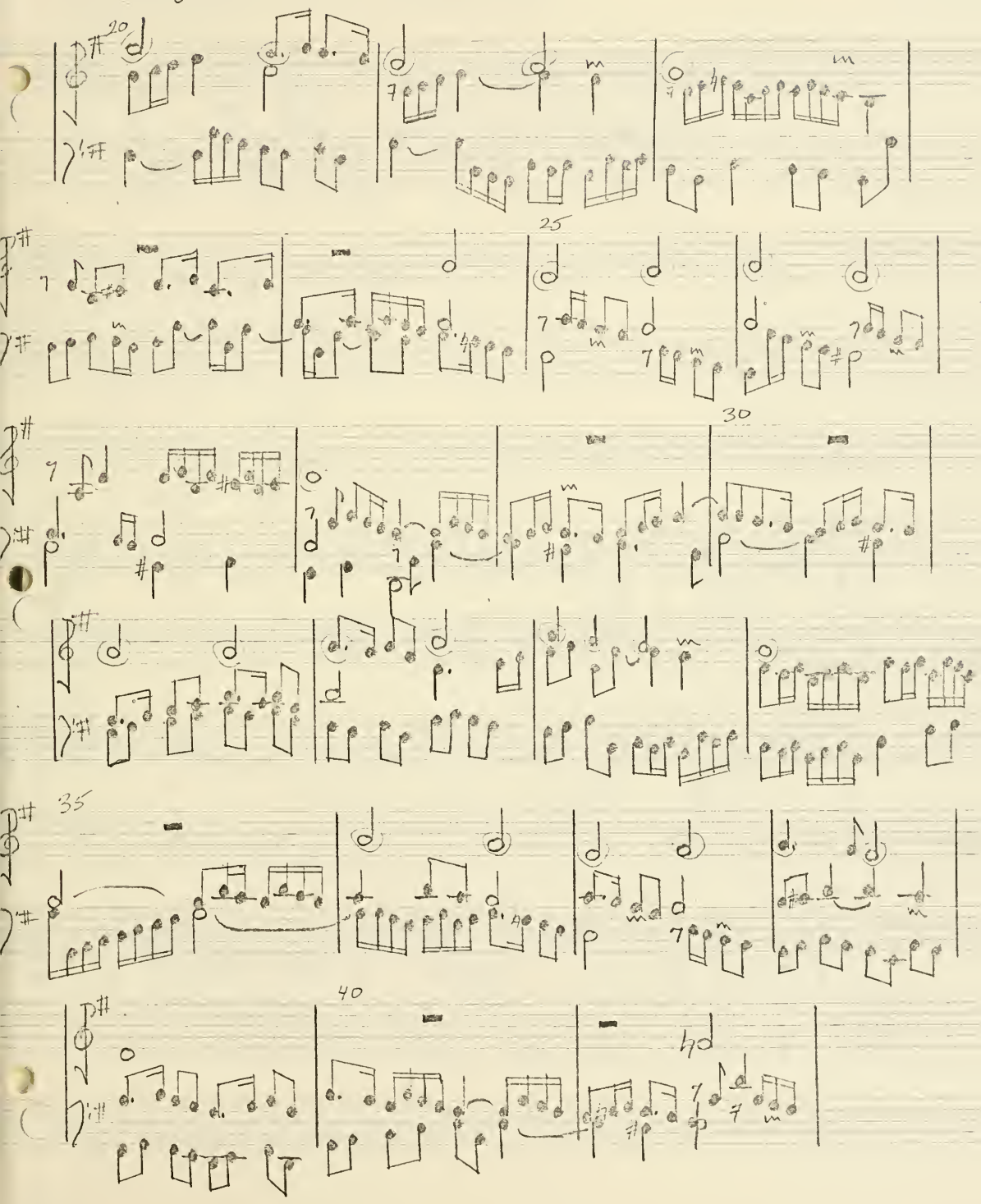
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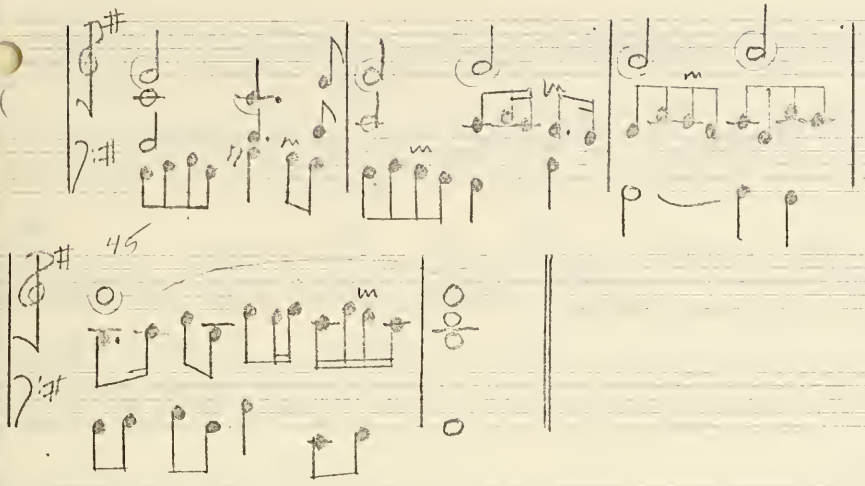
Der Tag der ist so freudenreich



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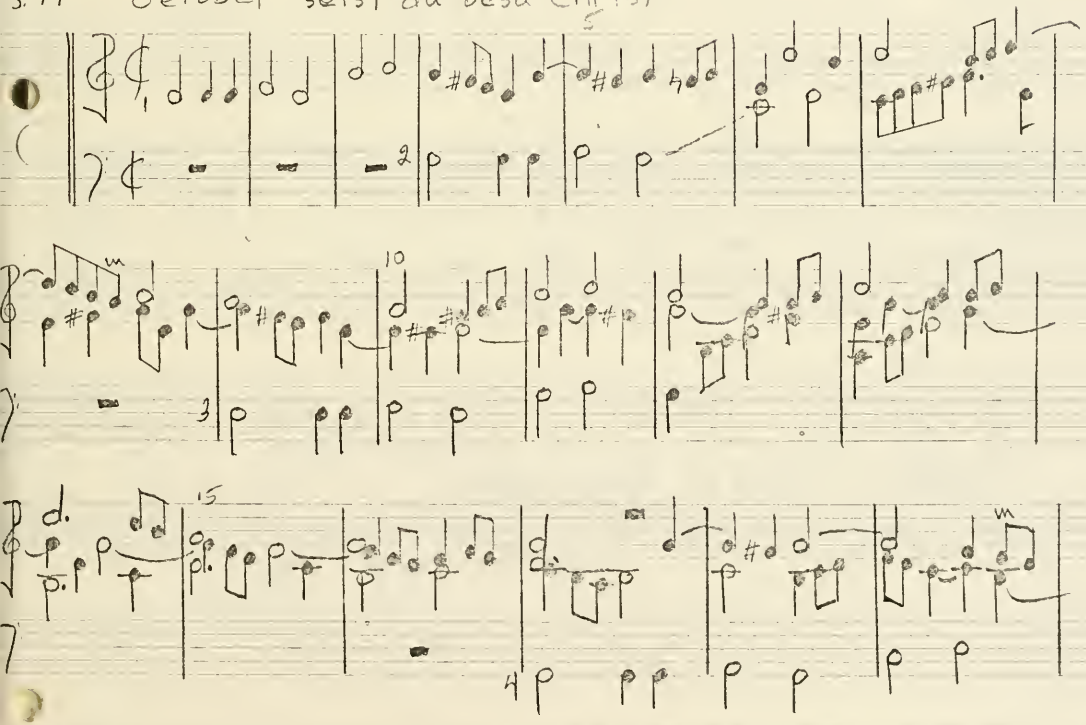

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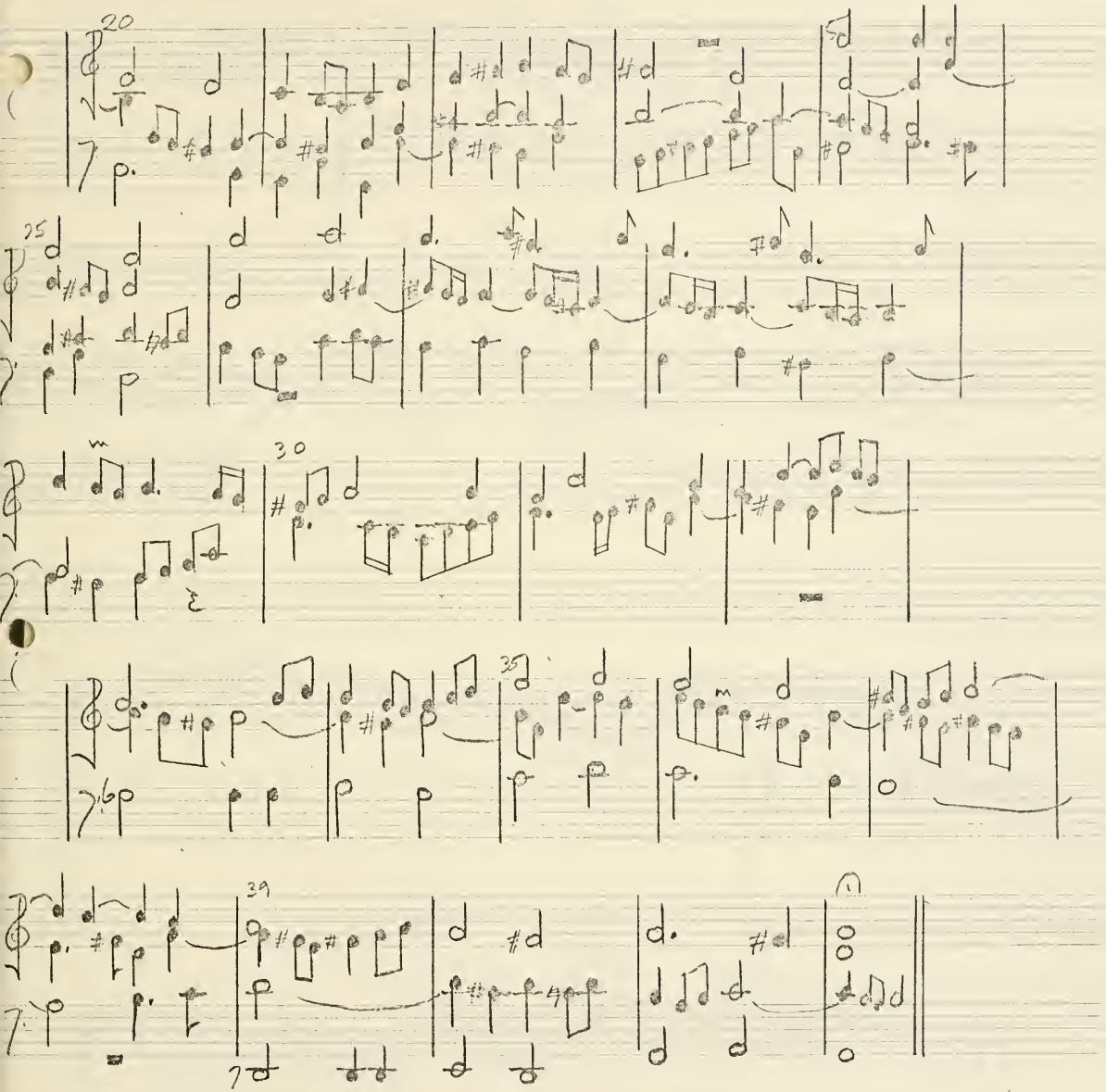
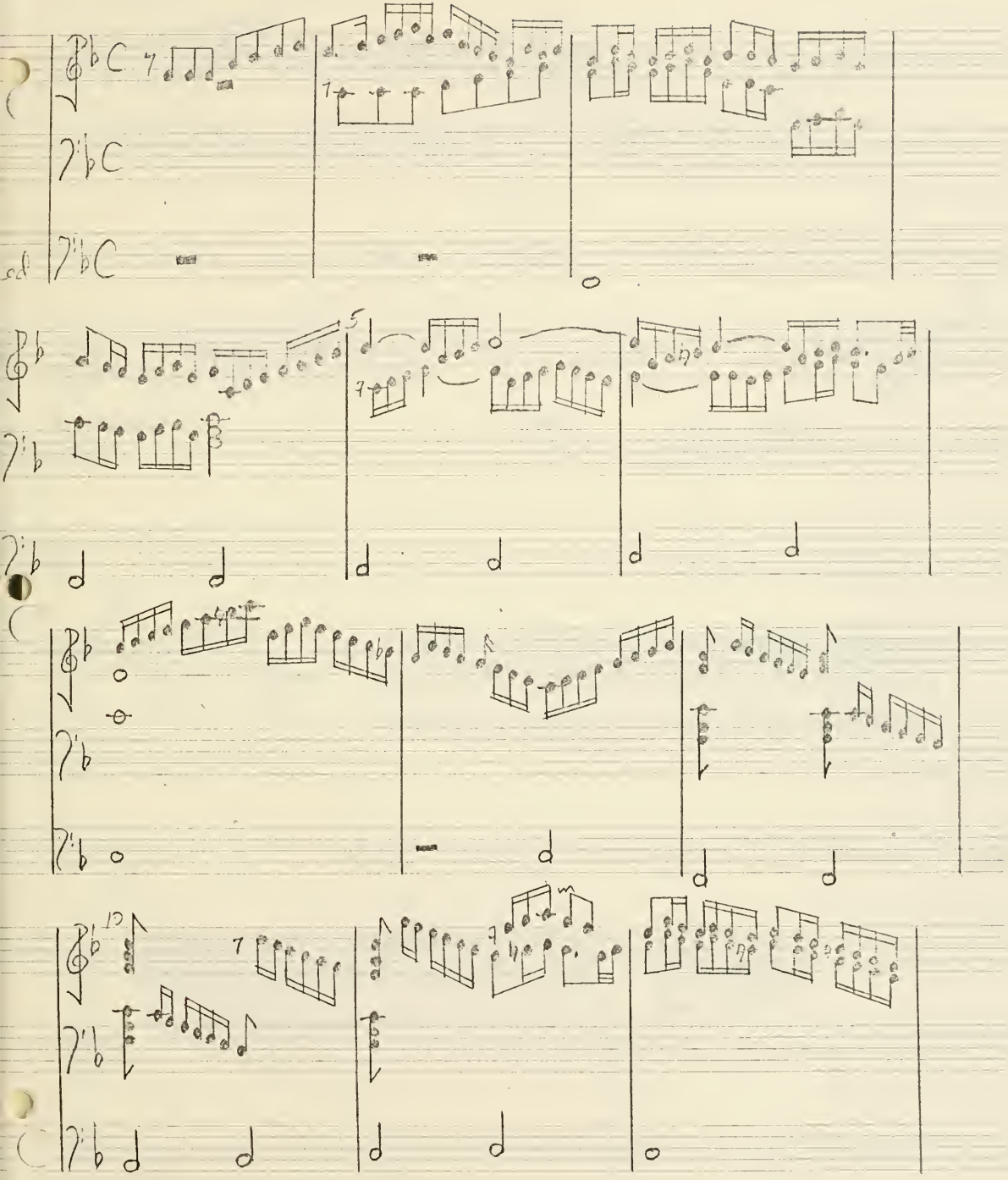
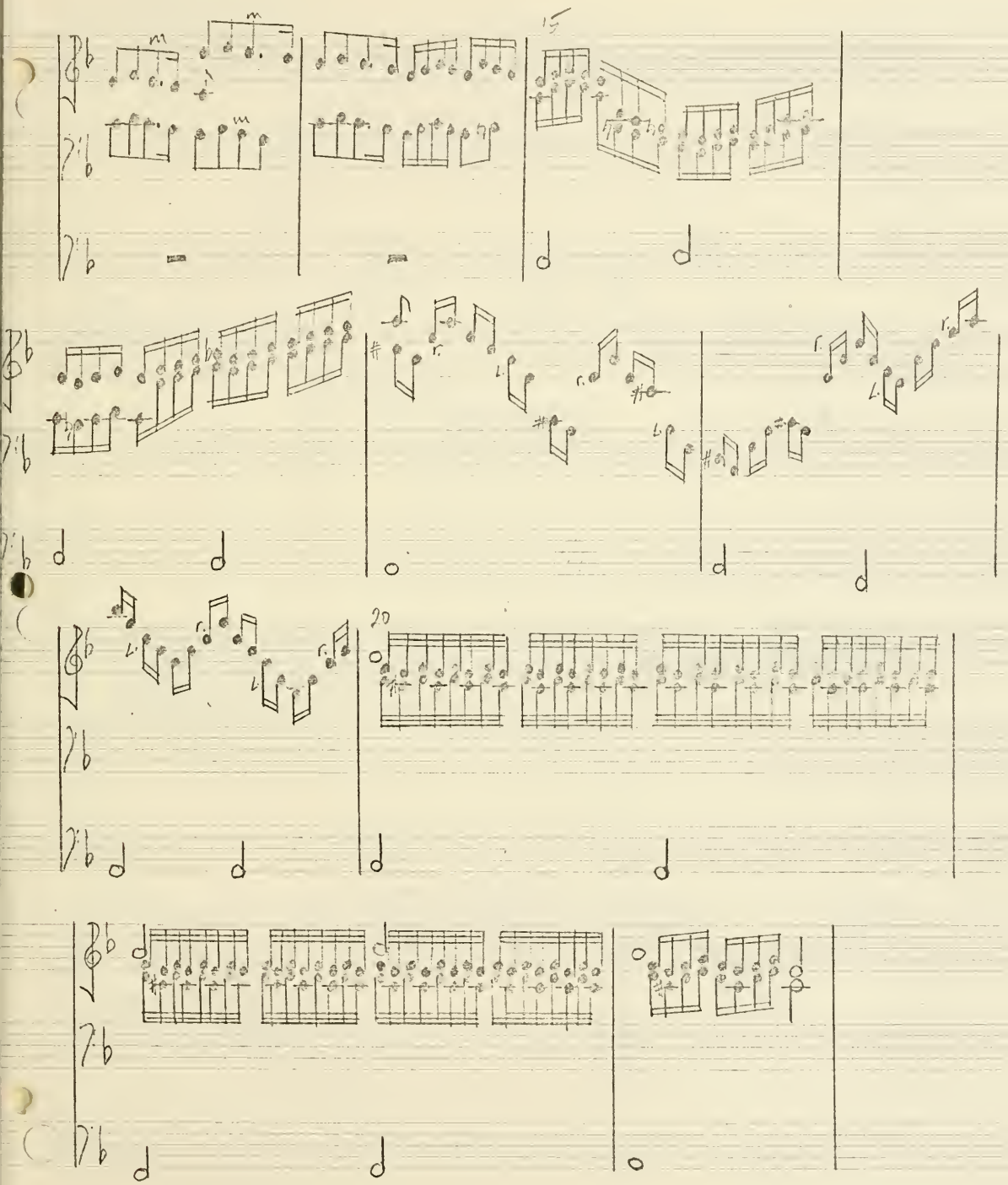
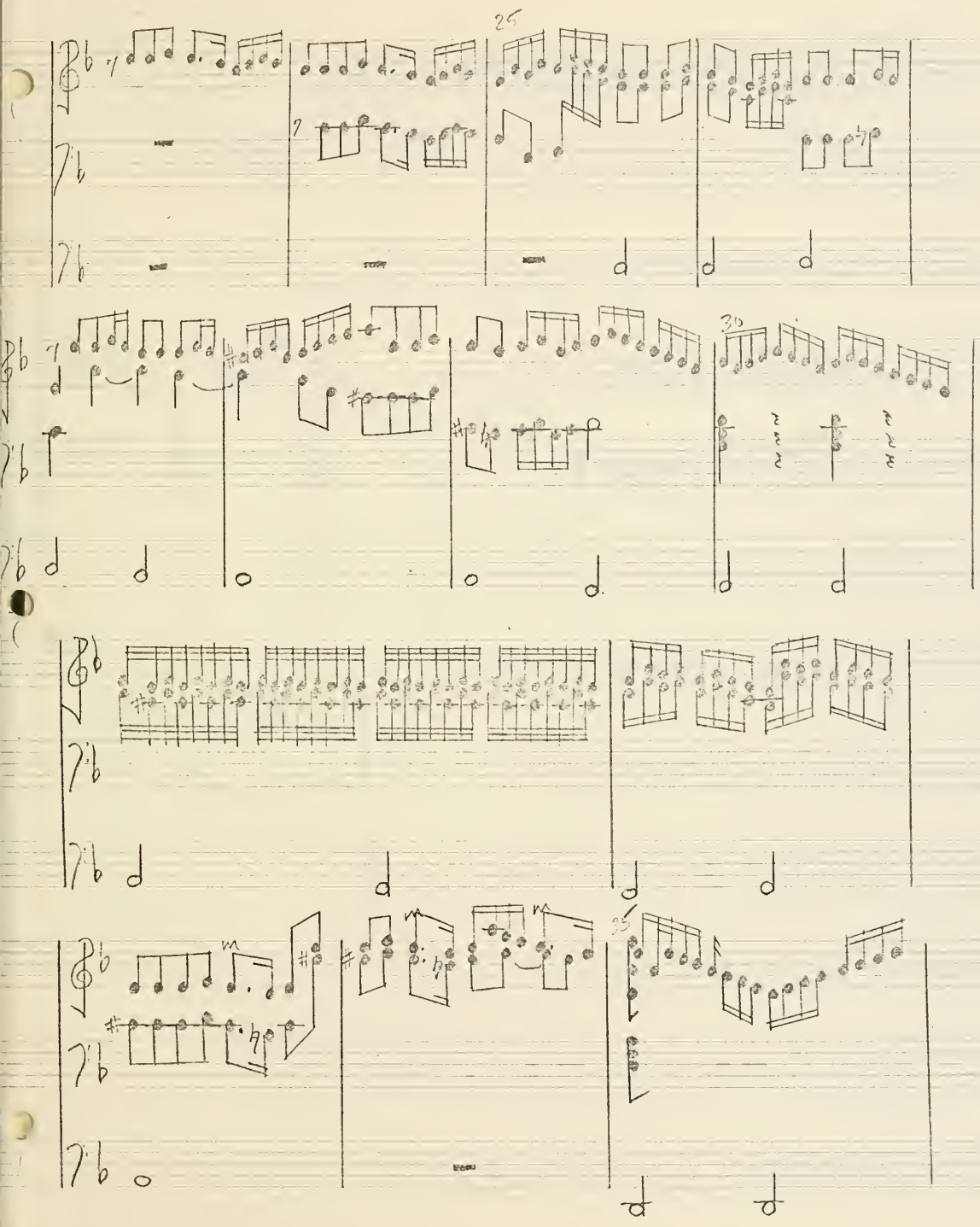
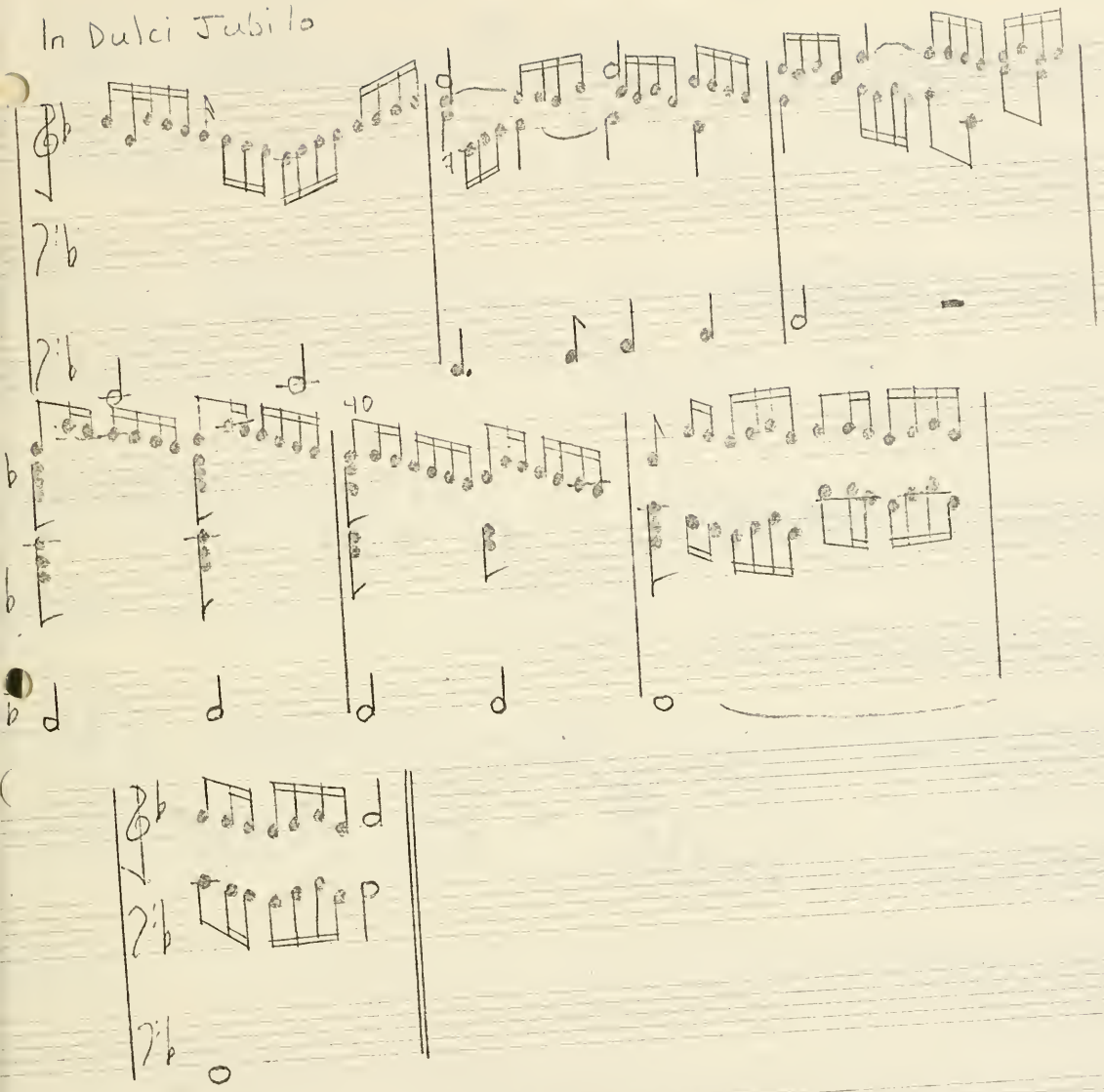




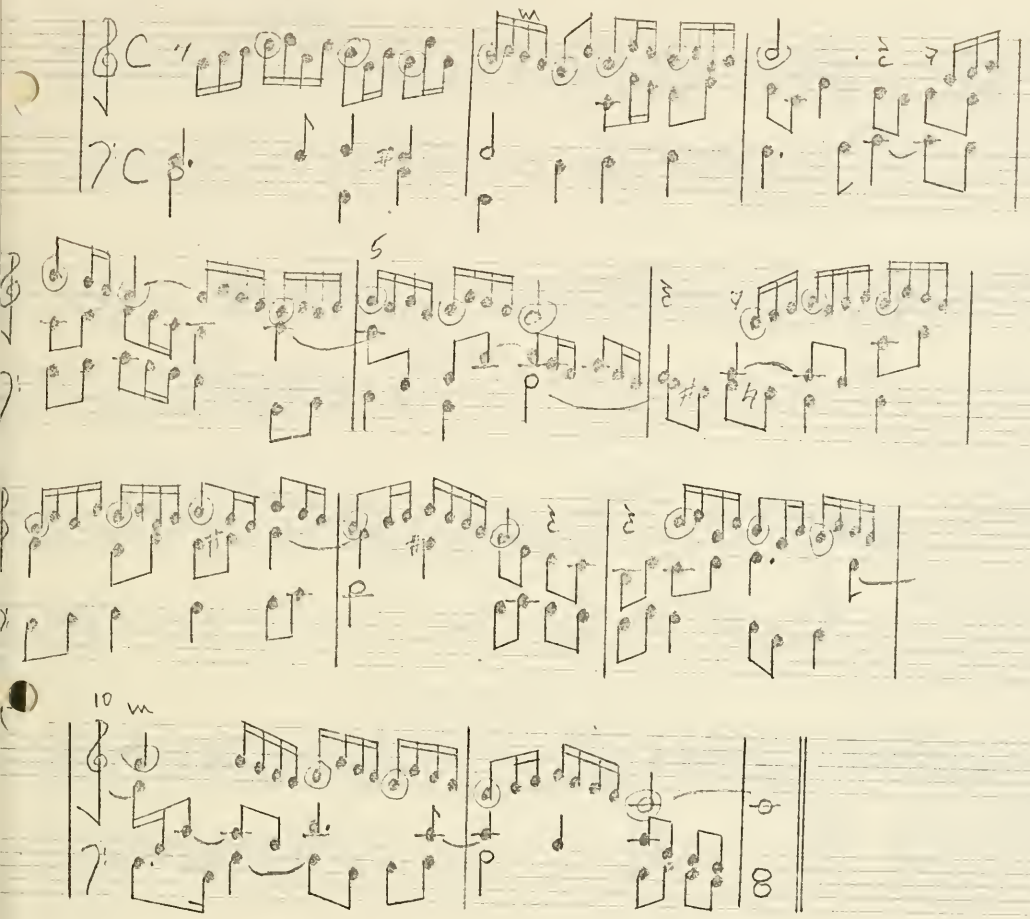


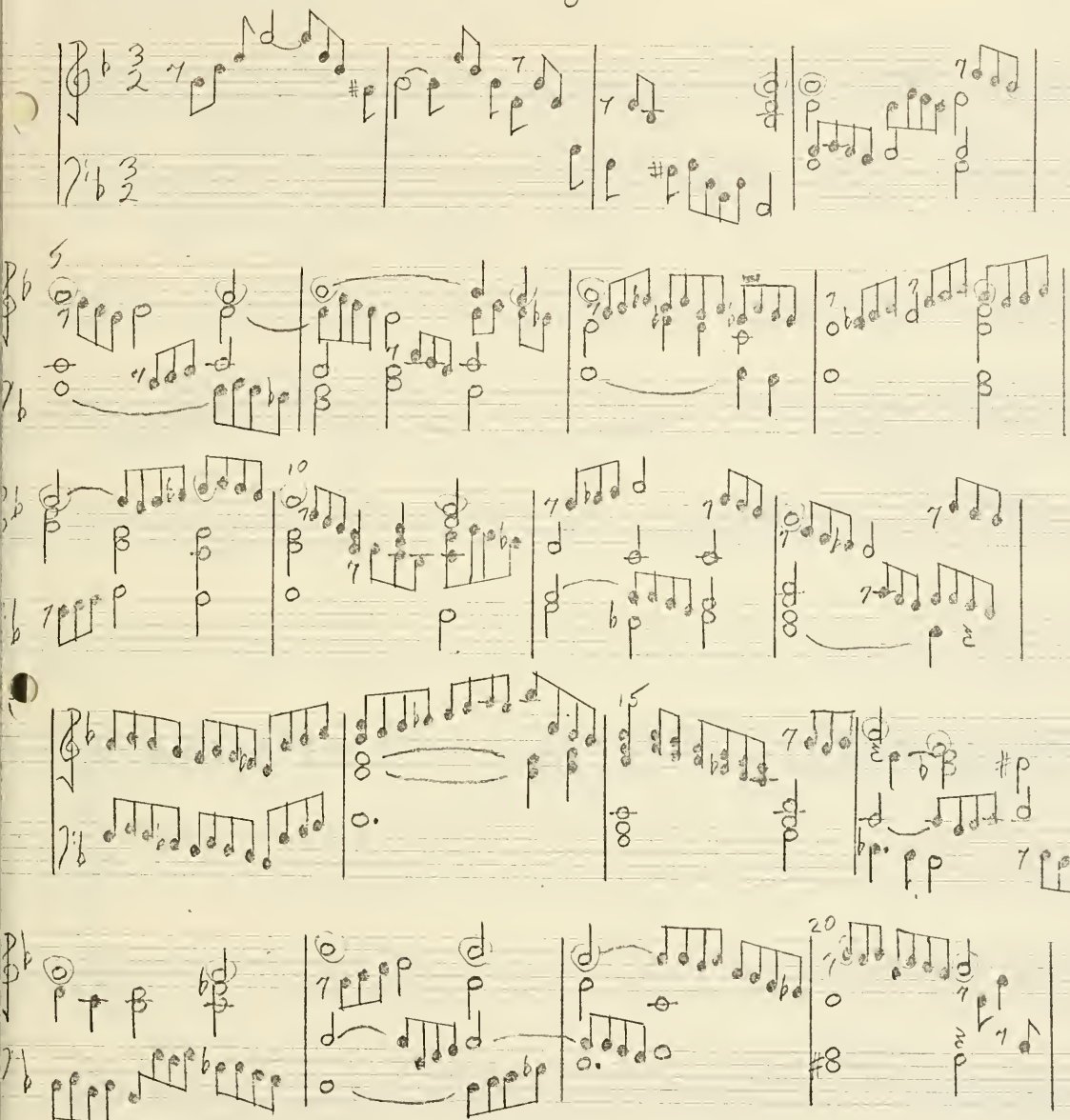


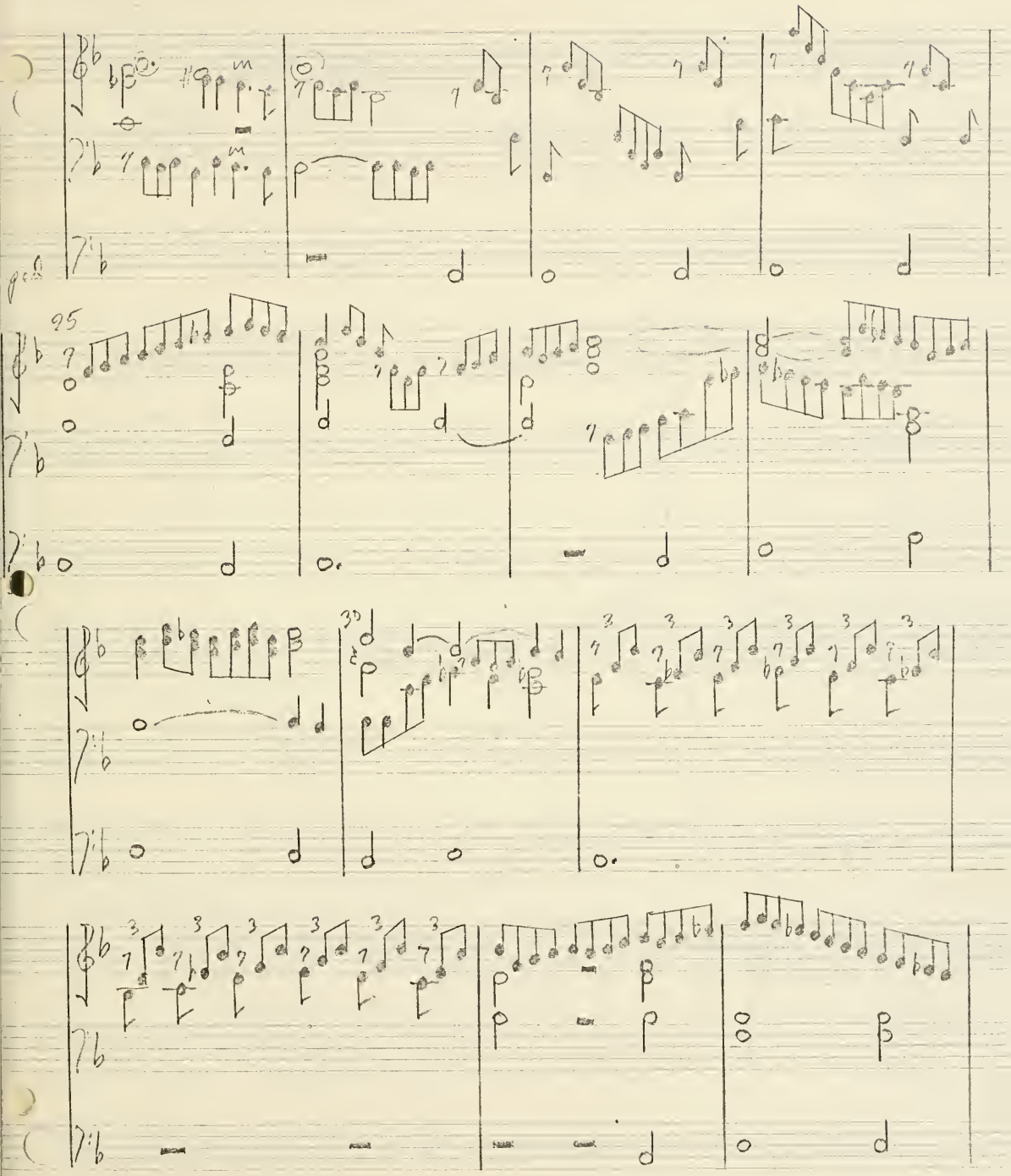
In Dulci Jubilo

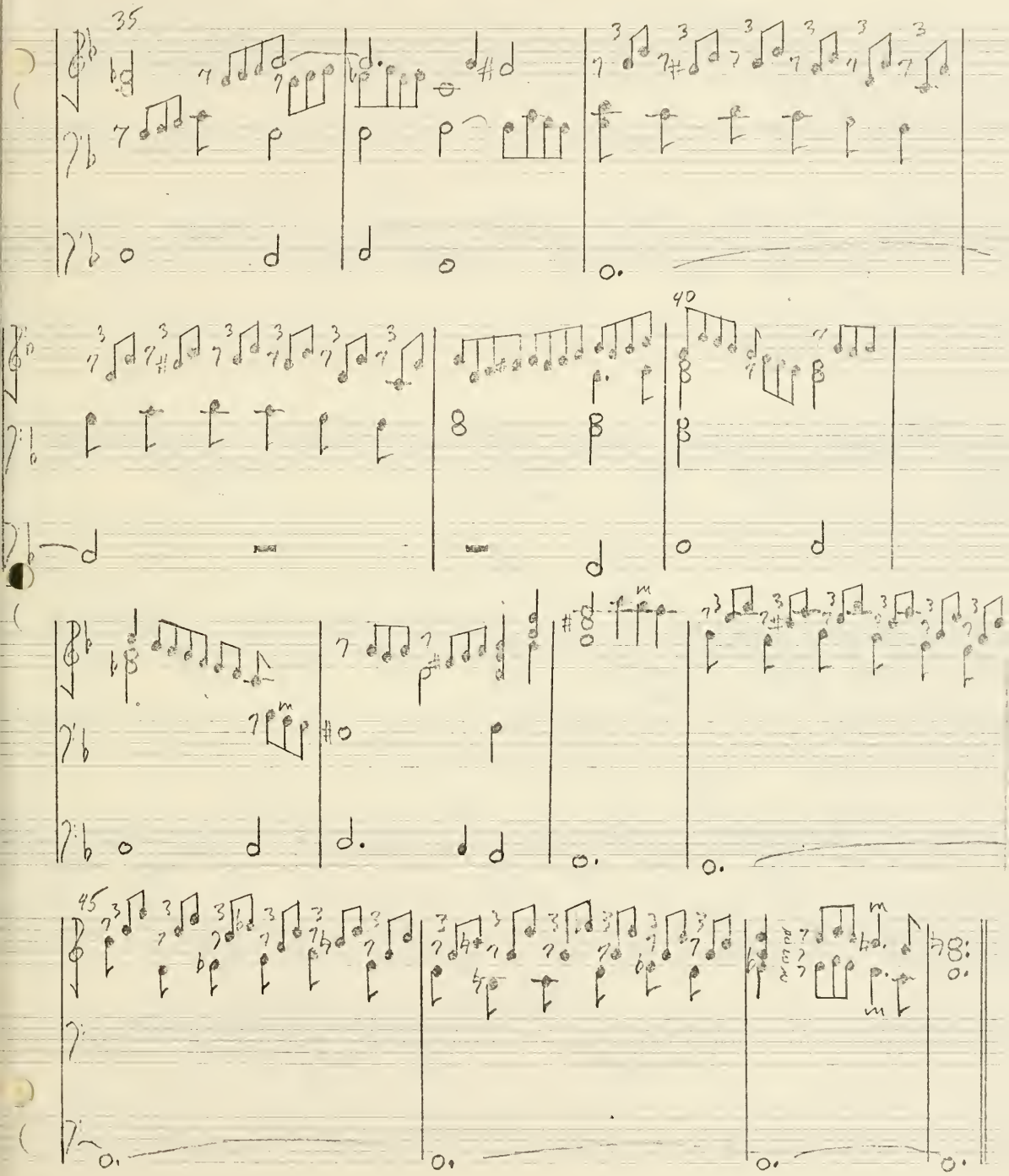


S. 119 Vom Himmel hoch da komm ich her





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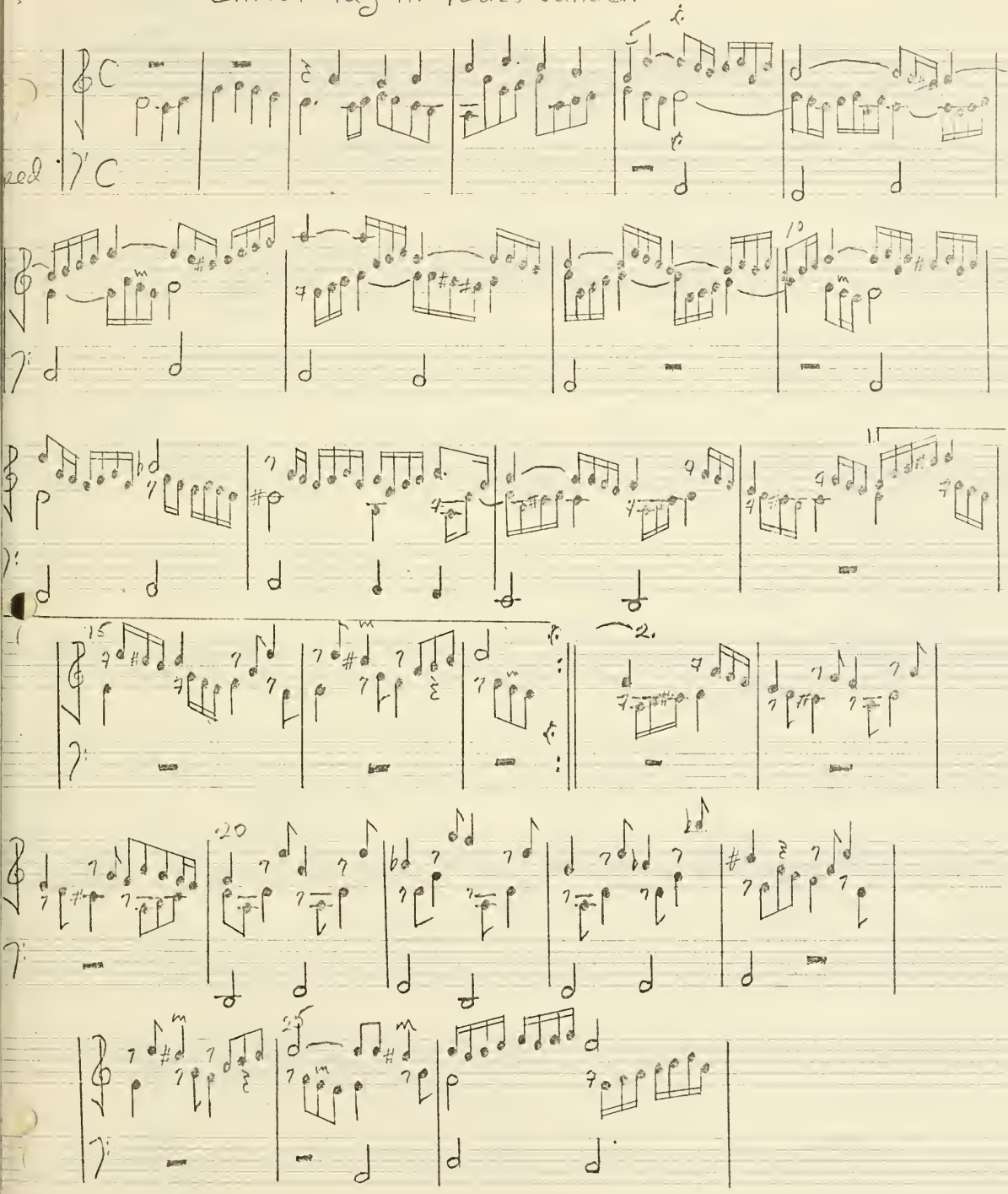

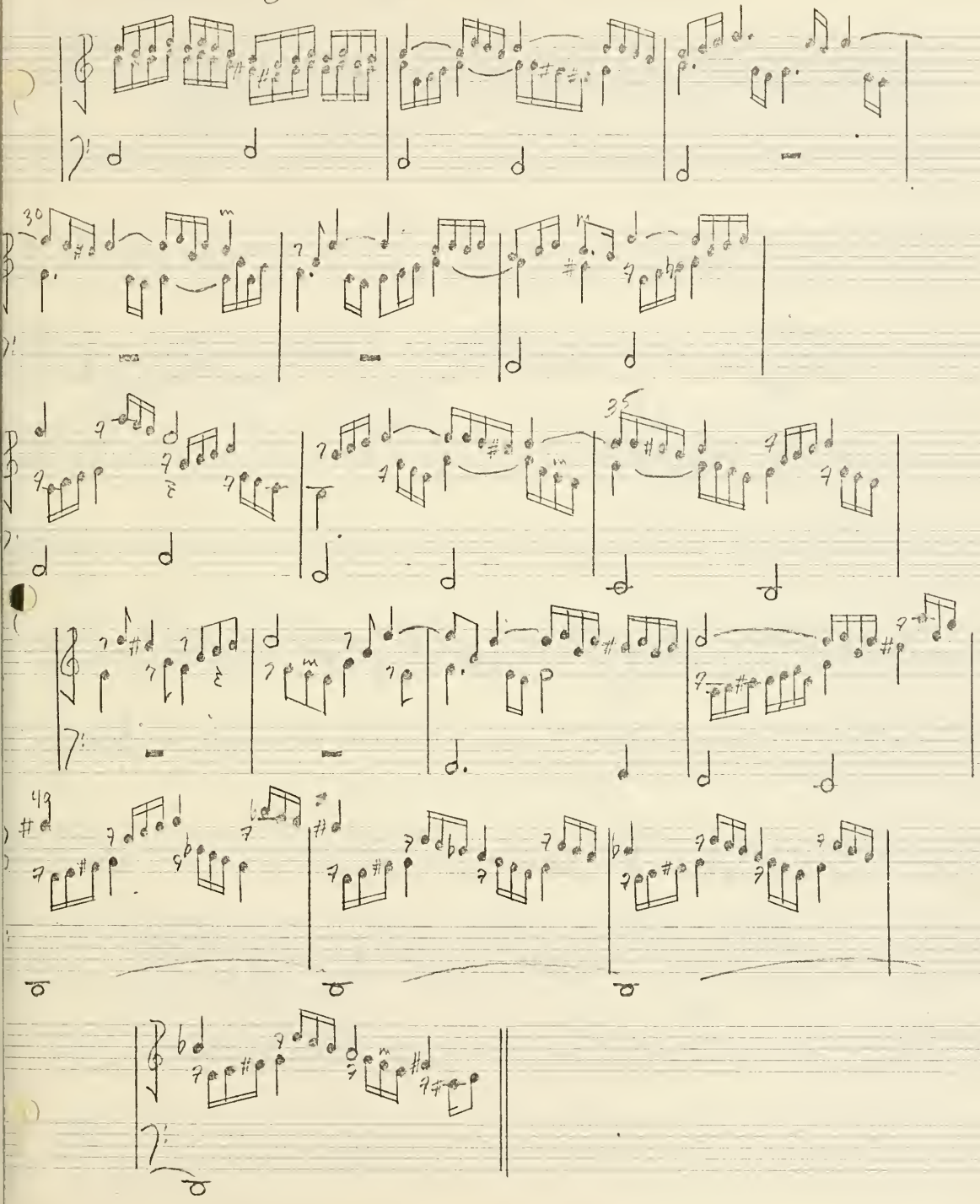

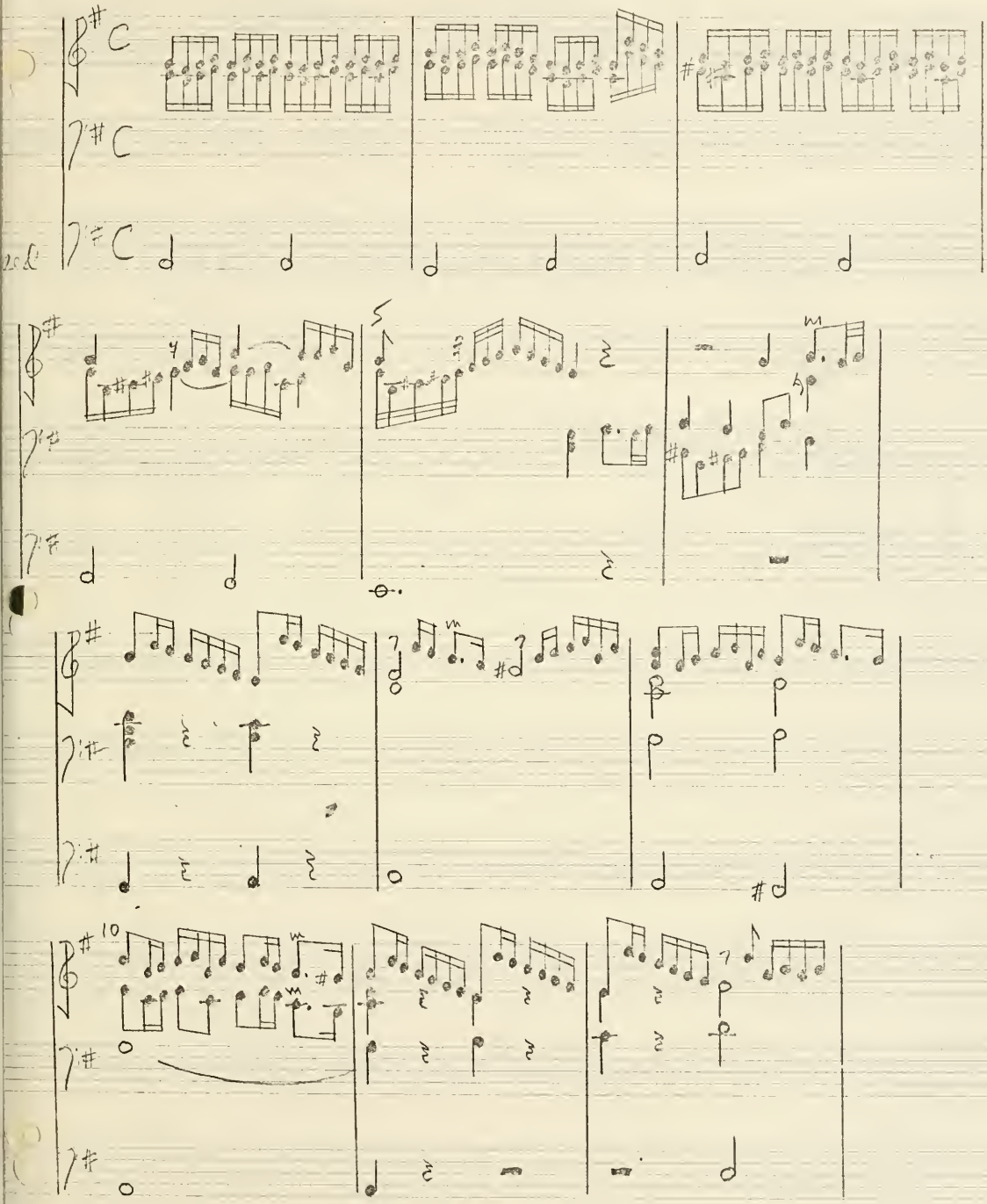

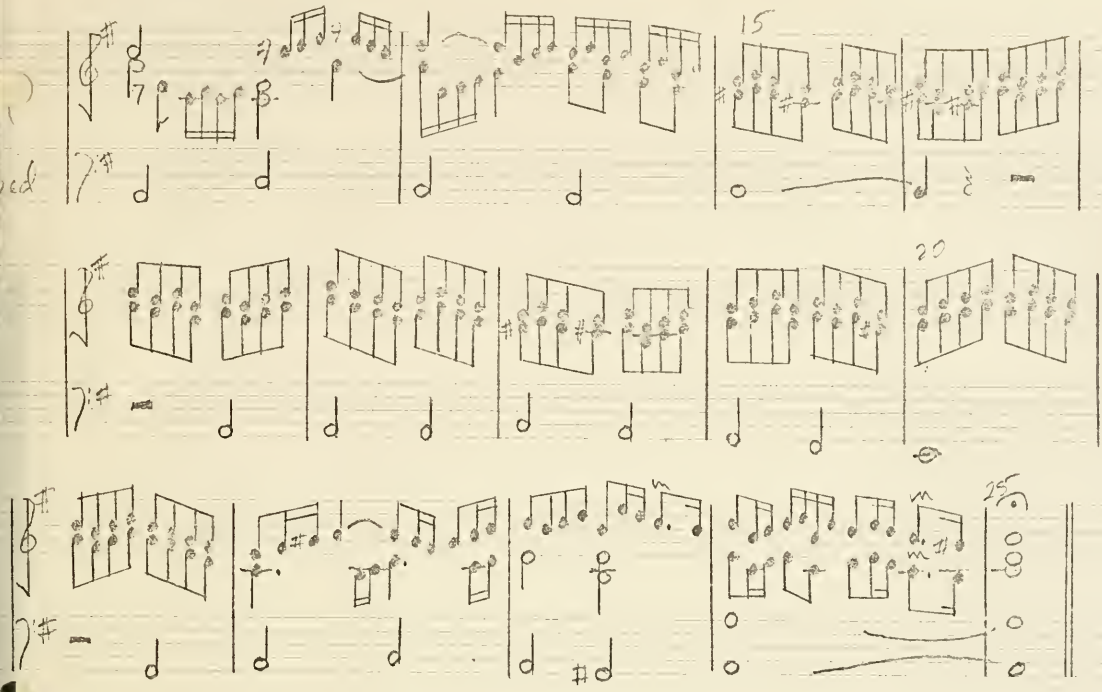
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